

**COMPANIONS
ISSUE**

Diary of the Doctor Who Role-Playing Games

The fanzine devoted to Doctor Who Gaming

ISSUE # 3



**"THE LOST EXPEDITION" ADVENTURE MODULE
"I AM SLITHEEN, HUNTING A SEVATEEM" ADVENTURE MODULE
A LOOK AT COMPANION CHARACTERS - PLAYING A CHARACTER OF COLOR
THE STANDARD ADVENTURER'S KIT - TRANSDIMENSIONAL MAPPING
MEN ARE FROM KRYPTON, WOMEN ARE FROM TATOOINE - OUR UNIT CARTOONS
and MORE...**

EDITOR'S NOTES

Welcome to the companions issue! This one is dedicated to the supporting characters on *Doctor Who* and the non-Time Lords of RPG campaigns. You'll find lots of good articles and ideas that you can apply to characters in your *Doctor Who* RPG games. There's also some great articles on girl gamers and their perspectives too!

After last issue's role-playing game pilgrimage article, a few people wanted to see what the police telephone box inside the Milwaukee Public Museum looked like, so a photo of it is included here (below, right), behind our own group of companions, the Dubberz, who were the first group of players in our 25 year old *Doctor Who* RPG campaign. The police telephone box is a six-sided telephone booth, painted a light shade of green-blue, that was used to make phone calls in the early days of the City of Milwaukee. For many years the exhibit included a policeman using the phone on the inside of the booth, which can be seen in the publicity photo taken for the band the Violent Femmes in the early 1980s below.

We hope that you enjoy this issue and that it adds to your gaming and Doctor Who enjoyment. Remember to send us your comments, articles and submissions.

-Nick "Zepo" Seidler
[Editor, DDWRPG]



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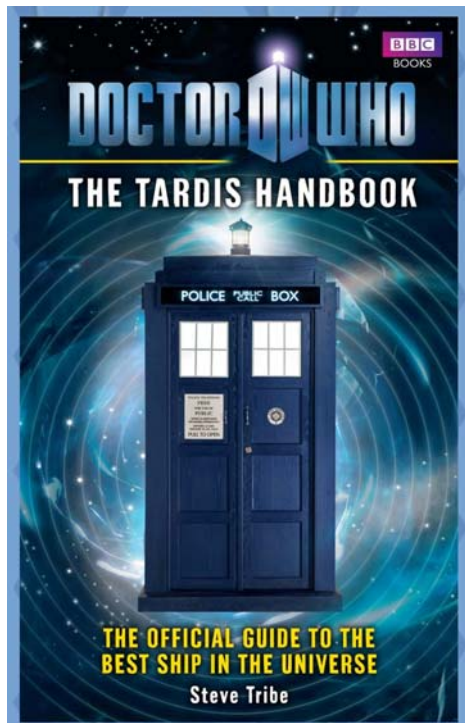
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THE DUBBERZ DOCTOR WHO RPG GROUP AT THE MILWAUKEE PUBLIC MUSEUM
IN FRONT OF THE OLD MILWAUKEE POLICE PHONE BOX EXHIBIT (30 August 2008)

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES - A DOCTOR WHO FANZINE is published by the Earthbound TimeLords © 2010. Issue #3 published 05 November 2010. The fanzine is published for the purpose of review and enhancement of the Doctor Who television program and its related Doctor Who role-playing games and is FREE. 'Doctor Who' and related photos are copyright to the BBC, and no infringement of their (or anyone else's) copyrights is intended. Articles are copyright of their respective authors. Support the BBC and the program. Contact the Earthbound TimeLords at seidler@msoe.edu. Print Run is Electronic.

This third issue of the fanzine is dedicated to the Dubberz, the gaming group that the DDWRPG was first named for. The campaign was first called the "Dubber Doctor Who Role-Playing Game" before it was the "Diversified Doctor Who Role-Playing Game". Bests to all of the players from the group, many who are still a part of the campaign!



REVIEW: THE TARDIS HANDBOOK

By Stitch

★★★★★ of ★★★★★

USA MSRP \$19.99

ISBN 978-1846079863

The TARDIS Handbook, written by Steve Tribe and published in 2010 by BBC Books, is a self titled “official guide to the best ship in the universe”. While I would debate the accuracy of that claim, I would agree that there are some significant eccentricities that make the old blue box worth its own book and official guide. The book sells for about \$20 US or about £13UK, but it cannot be judged by its price tag alone. While die-hard Whovians will no doubt know most or all of the eclectic knowledge contained within, the quality of the book (hardbound with full color front/back covers and no dust jacket) and the quality of printing and graphics make it an enjoyable read and educational tool. It also makes an overall incredibly valuable resource for a *Doctor Who* gamer. As I think about how to review this book, I struggle with the idea that I might either

be the perfect person to write this review, or the absolute worst. I’ll let you be the judge after I’m done.

My first comments about the book are that, while being relatively new to the television series, this book is long overdue. I have watched a little of the classic series, mostly centering around the legendary Tom Baker Doctor, but not enough to grasp the full scope and breadth of the relationship of the Doctor and the TARDIS. I have routinely asked myself about the motivation of the Doctor, and why things in the series seem to have such significance for the characters, and this book puts a few of those pieces into place. Most notably *Part 2: There’s a Whole World In There* discusses the origins of the TARDIS, why certain objects are located within it, and what parts of this pay homage to the classic series in order to maintain the oh-so important continuity of the whole series. The evolution of the TARDIS is outlined in great detail, discussing the evolution of both the exterior as well as the interior. Special attention is paid to the various consol controls and how they have been added (or removed) over the years to allow the Doctor to better pilot the TARDIS. In particular, a section titled *Hold That Down* (pages 77-81) describes the various controls and their intended functions within or outside of the TARDIS. I personally found this part of the book to be a fantastic resource for a part of gaming that I constantly struggle with – Technobabble. Any gamer could pick up this book, flip to this section and rattle off a couple of the device names (or mix and match for even more zany fun) and provide a important plot hook for a role-playing game or even just add color to a gaming session. I mean honestly, I would have never thought up names like *Referential Differencer* or *Tachoid Time Crystal*, but they are detailed in the book.

The color and black and white images are plentiful and extremely relevant throughout the book, and in some cases actually do a better job than the text at conveying the message to the reader. A great example of this comes from the section titled *The Doctor’s Regenerations* where panel by panel graphics show how the television series has shown the regeneration process for most of the regenerations of the Doctor. Also noteworthy are the television show references called out throughout the book that link the text to the show. These do two very important things in my opinion. First, they establish the credibility of the comments of the author linking it directly to cannon presented in television series. Second, they provide guidance to a younger (or newer) group of viewers to go back and view parts of the classic series that deal specifically with the topics of interest. This is a hidden benefit and agenda of the author and publisher, but one that also allows the average consumer to realize what type of history there is to learn about these characters. From a gamer’s perspective, I think it gives good resources, both visually and as brainstorming fodder, for Time Lord characters or even simple medical and hologram effects in games. A creative character could use the ideas and photos in this book to illustrate a descriptive action of a character using transmat or holographic technology. As it has been said, a picture is worth a thousand words.

The book, while very good, is not perfect in my opinion. The title is a bit misleading after reading through it. I personally expecting something a bit more technical and TARDIS focused from it, where the content in the book

covers more of the people, places, and things that the TARDIS has interacted with than I would have anticipated from a “handbook”. Another small disappointment is the lack of an official TARDIS map for the average person to see and get familiar with. The best we get from the book is some general descriptions of where the show has led us to believe that rooms are located within it as well as what the show has detailed the rooms that have appeared on screen have looked like. While these are small items, if you are going to name a book a “handbook” I believe these are some things that should be within its pages.

Overall, I believe that the *TARDIS Handbook* is a fantastic book for old and new fans alike. It is a high quality volume that will look good on any shelf and in any collection. Since this is a fanzine about gaming in the *Doctor Who* universe, I feel compelled to rate this book with a scrutiny towards its ability to be used as a gamer’s resource and how it will look on the gaming table. In that case, I would be slightly disappointed, but only slightly. The book offers great information for finding canonical references that would be hotly disputed in your game. There are great references to episodes to give you interesting tidbits to stump players with. The color photos are great, and the few lists of odd knowledge also bring a tool to the desperate GM looking for a techie gizmo or regeneration scene idea. The lack of resources such as a TARDIS map, a guide to the known universe of *Doctor Who* and the planets that might be visited, or an abbreviated listing of the adversaries in the *Doctor Who* universe (the Master, who has his own TARDIS, is almost completely absent from this book) do not make this book a necessary addition to your gaming library. Keep in mind though, that the amount of gaming resources for *Doctor Who* is limited, so this book is still valuable, just not essential. So go out, buy a copy, or visit your library to read it, you won’t be disappointed.

4 out of 5 TARDISes.

COMING SOON TO YOUR NINTENDO

BBC Worldwide have announced not one, but two *Doctor Who* related video games that are to be released in winter of 2010 (at least in the UK). First there’s *Doctor Who: Evacuation Earth* which will be coming to the Nintendo DS system. The only other previous non-computer game released that featured *Doctor Who* was the *Doctor Who Tops Trumps* video game also made for the Nintendo DS.

The second game is titled, *Doctor Who: Return to Earth* which will be appearing on the Nintendo Wii console. One of the items that is planned for the Nintendo is a special sonic screwdriver wiimote that resembles the 11th Doctor’s favorite trusty tool (photo right). Exactly how the game is played or how the sonic screwdriver will work for game play is not yet known, but the introduction of *Doctor Who* to actual console games is hugely overdue. These games are a welcome addition to the gaming world for everyone!



PLAYER TIPS: PLAYING A CHARACTER OF COLOR

by Stan Miller II

Role-playing, especially in a universe as wonderfully diverse as *Doctor Who*, offers a marvelous bounty of possibilities. The diverse palette of worlds, societies and cultures means players are limited only by their imaginations (and the generosity of the GM) when designing characters. So when I joined the TARDIS crew in the *Doctor Who* RPG campaign of the DDWRPG staff, I decided that although in theory I could create a character from any color of the cosmos, my choice would be black.

And for a few reasons. First, I as a person of mixed race descent, I'm enjoy playing characters of black ancestry. In my experience, serious role-players often make characters they can identify with in some way. They don't necessarily make juiced-up versions of themselves — granted, some do — but players thoughtfully crafting characters will often build in elements they can identify with, and in doing so, get themselves more easily invested in that persona.

Sure, you can play a blue Andorian, or a green Orion slave girl, or a big blond Wookiee, but often those choices will require some kind of game goosing — a transformation arch, perception filter, personal hologram, etc. — in order for those creatures to function in Earth's past. Black, Asian, Indian or other racial roots, however, don't necessarily justify such drastic measures to blend into a historical environment.

A role-playing group running a team of white space marines can certainly have depth and soul, but I argue that diversity, whether it's rooted in race, gender or species, adds nuance, complexity and depth from a gameplay and storytelling perspective.

Some of these benefits are realized in simple atmospheric discussions between player characters and NPCs that might not have any impact on a module, but instead build relationships and context enriching the game world. It took only a couple of minutes during one game session, but a social conversation between my first character Rigel (a black publicist from 2272 CE) and Emmie (a white Civil War Southern Belle from 1863 CE) was enlightening, inspiring and helped me as a player appreciate the intricacies of the TARDIS community. Rigel, a social creature, immediately introduced himself to Emmie because she was socializing with Hunter, one of the TARDIS hotties. Upon learning her background, he was immediately curious of her opinion of him and her thoughts on people of color. He suspected possible prejudice, only to be struck by her personal history of having saved several slave children from a burning house. Rigel's preconceptions (and mine) were challenged, and from that point on, Emmie was among Rigel's favorite TARDIS crewmates to hang out with when not on assignment.

Characters of color can also create situations presenting unique challenges and opportunities during a game, especially in the early historical settings of a *Doctor Who* universe. Starla, a black female Viper pilot from the original *Battlestar Galactica* series (1978 CE) and my second character, has consistently spiced-up games set in the past. She is a double-edged sword as both a character of color and as a woman.

In some situations, her presence simply takes some options off the table and encourages the players to be creative in achieving the mission's goals. In the "Black Sun" story arc in our *Doctor Who* campaign set during World War II, the party found itself battling space Nazis and sometimes tasked with infiltrating enemy installations. Starla typically can't commandeer a Nazi uniform and pass as one of the bad guys, so other solutions were sought, such as dressing her up as a comfort girl in Nazi-occupied France.

Another adventure set in Napoleonic France required Starla to assume the guise of a handmaiden to another player's character assuming the guise of a noblewoman. The historical context limited her in certain ways (she couldn't deal with everyone as equals) but it also offered certain advantages because no one suspects the Negro handmaiden of being an expert in martial arts... In that particular adventure, Starla's combination of ethnicity, gender and perceived social status influenced the reward she received at the end of the module. While the rest of the party members won medals — either the Legion of Merit



VIPER PILOT STARLA

or the Order of Liberation — for their heroism, Starla was deeded land in Bordeaux, a generous gift based on her social status for that time period.

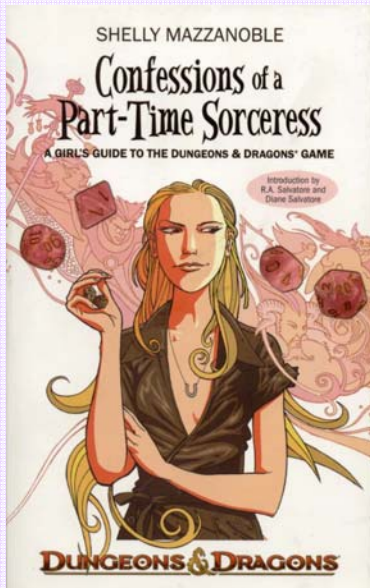
Playing Starla presents intricacies beyond race. As a woman — a “very attractive” woman based on the game’s charisma mechanics — she arms me with female persuasion. Not wanting to play a slutty-bimbo caricature, I strive to use her charms in moderation. That said, sex appeal is a weapon in the arsenal, and frankly, many women I know — personally and professionally — use their attractiveness as a means to an end regularly. So why not a female character in an role-playing game? When a player has no specific frame of reference for how a character might act to a situation, I think tapping into real-life examples are the next best thing. Starla is a composite of personal traits from many women I’ve know, and I like to think, a reasonable and realistic creation of my imagination.

My opinion on the use of feminine persuasion in gaming felt at least partially vindicated when a young woman who games with our group, used the wiles of her female character to lure an NPC to a private location in order to render them unconscious during a module titled “Trashy Babes of the Outer Rim” to help ensure the group’s success. Work it, sister.

There are pitfalls to playing a character of color, and one of the most dangerous, in my opinion, is aping stereotypes. Granted, there is a saying that stereotypes wouldn’t exist if there wasn’t an element of truth in them. Point: I’m half black and like fried chicken. But I can’t play basketball, I don’t like chitterlings, and I don’t shuck and jive. Relying on gross over-generalizations for character behavior is lazy, boring and a waste of the time of other players gathered to game. There is also a risk of being too politically correct. If a white player wants to create a character who is a black Southern sharecropper from the 1930s, using a southern accent and other elements from that time, place and culture are completely appropriate. It’s a balancing act, but it’s not all that delicate, and anyone who has properly researched the background — including the historical context — of a character they want to play shouldn’t have any problem pulling it off.

It’s all about what’s realistic and respectful.

REVIEW: CONFESSIONS OF A PART-TIME SORCERESS: A GIRL’S GUIDE TO THE DUNGEONS & DRAGONS GAME



★★★★ of ★★★★★

Book - Wizards of the Coast (2007)

Written by Shelly Mazzanoble

USA MSRP \$12.95

ISBN 978-0-7869-4726-3

Want to know what women’s first impressions are of role-playing games or *Dungeons & Dragons*? Are you a girl who’s interested but wants to know more? Ever wondered what to do once you’ve got your own character?

Shelly Mazzanoble, a self proclaimed girly-girl and one of Wizard of the Coast’s promotions coordinators, tackled the book that gaming should have had years ago. The title alone gives away the voice of the book—a look at the hobby from a first-time female gamer perspective. No male gamer would have written a “confessions” book, it just would not have happened. This is a book who’s time has come, and that’s why it is so valuable. Aimed at the female reader, it lets one know what *D&D* is about and why it can be interesting for women. For guys, it is a great book to give to a girl if she’s never played and you want her to understand why it might be fun for her too.

Male gamers interested in understanding the female mind will find this book an interesting read, if they can get past the feminine illustrations, swirly header fonts and pink colored sidebars. Regardless of gender, if you want to know what might make role-playing games engaging for women, this is the book for you. Mazzanoble breaks down RPG gaming into the components that interest women, such as collective team work with everyone on the same side (RPGs are not competitive gaming), and likens getting treasure to having money to go shopping for designer clothes and gear. Mazzanoble’s style is engaging and enlightening, and sprinkled with enough humor and game examples to let you know it’s a real first-hand account and not just a marketing ploy. It’s a perspective that there simply are not enough books about. I recommend this offering especially for girls considering the RPG hobby.

4 out of 5 TARDISEs.

MEN ARE FROM KRYPTON, WOMEN ARE FROM TATOOINE

by Tierra Tank

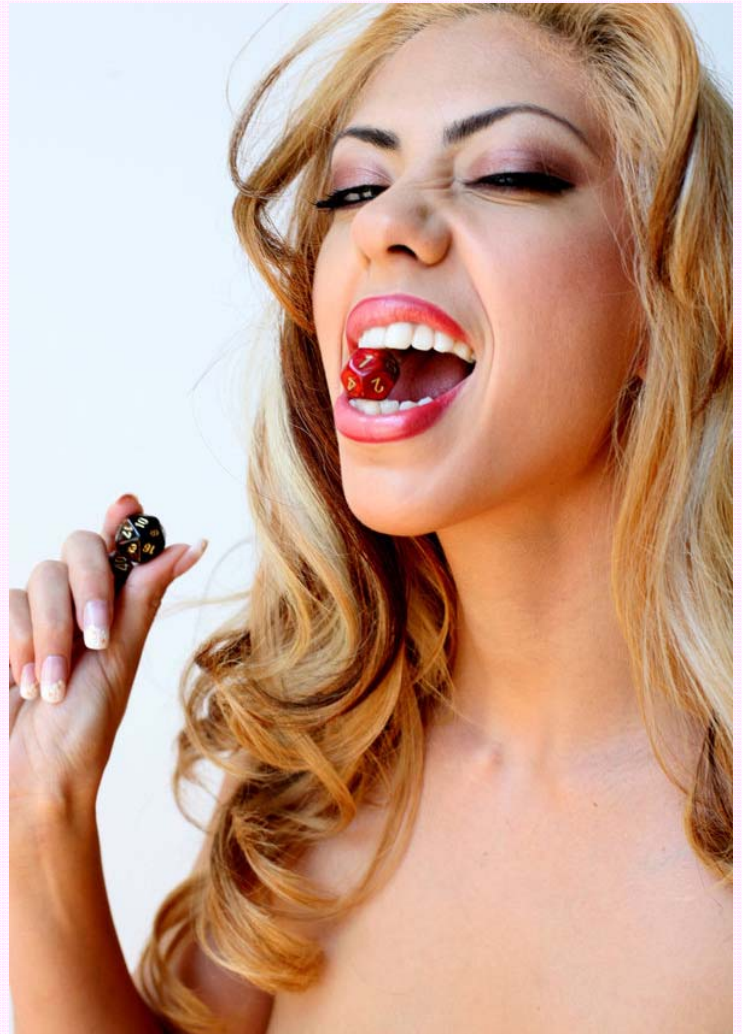
Having a female at the game table can add new and interesting dynamics to the male-dominated role-playing experience. However, feeling like the odd person out is difficult and there are some things men can do to make women feel more welcome. A few things like paying attention to their hygiene and giving them a little time to get to know everyone, the characters, and the game itself are a start. Character interactions are fun and essential to the role-playing experience, but women often take those interactions more personally than men and necessitate more emotional consideration. Here are a few things men should do to make girls feel more encouraged to continue gaming.

Hygiene is absolutely necessary despite what men might think. Girl gamers can and will walk away from a stench filled gaming table, unlike your coworkers who are stuck with you until the end of their shift. Players can sit farther apart from each other in small games than large ones where everyone must sit shoulder to shoulder. Body odor is more noticeable the closer people sit together; no lady wants to sit next to the stinky guy.

Role-playing a barbarian is fun but that should end at table manners. You don't have to eat your pizza with a fork; just don't be the guy who wears most of the food he tries to eat. If you are that guy, keep some napkins with your gaming supplies. If your food tends to make your breath unbearable, a mint or two is greatly appreciated. Try to bring bottled beverages that can be capped to prevent spills.

Getting to know a female player and her character first begets positive interactions. It may seem fun to make a pass at the new female character but one should consider the potential confrontation and hurt feelings if the player takes it personally. Everyone can enjoy such encounters when not at the expense of the female gamer. This also extends to how men interact with NPCs because women want to feel that men respect the female gender as a whole. Regardless of the content rating of the game, all interactions should be tasteful and appropriate to the situation.

Establishing positive relations between both players and characters is essential to female gamers having fun and feeling comfortable at the gaming table. Women want to be treated like human beings and for men to act like human beings. Mutual respect between all players and characters will ensure that everyone has a good game.



PLAYER TIPS: TIPS FOR GUYS WHEN GAMING WITH GIRLS

**(or people of any gender or sexuality
that you might be attracted to)**

- **Treat the female players** (and all players present) **with respect.**
- **Help out new players.** If someone does not understand the game or system it's because they're new to the table, not because of their gender (or sexuality). There was a time when you were the one asking "what do I roll?"
- **Do not assume that you know more about *Doctor Who*, sci-fi, or gaming,** you might embarrass yourself. Gaming and sci-fi has not been just for guys since... well, forever. Many gamer girls know more about their (that is 'your') interests and passions than you might think (or that you might). Making assumptions about their knowledge makes you look stupid.

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- As one of our players wrote in plain language, **“Don’t stare at their tits”** (or other interesting features). Often people say that this does not need to be said—but it does. Learning to be cool and not overwhelmed by sexuality is a life trait that people need to learn and practice, at a gaming table and beyond it. Humans are sexual creatures, but civilization is what sets us apart from animals. Treat other players as people not as sex objects. Even if you are interested in someone at the table, get to know who they are any you will earn their respect (and maybe interest).
- **Have some decent personal hygiene.** Take a shower before a game, brush your teeth, wear deodorant, and wear washed clothes, even if girls aren’t there. Do this each game or convention day and you won’t be the ‘stinky’ player. There’s a reason that a group of gamers is called a ‘funk of gamers’. Avoid being the stereotype!
- **Do not** let anyone **make any disparaging remarks about** anyone’s **gender** or sexuality. There’s no room for the battle of the sexes at a gaming table. The players are all on the same side. If you are still a chauvinist jackass, figure out that it went out of style in the 1970’s. It was role-playing games, and the equality of genders that helped propel that change 40 years ago. The same rule goes for sexual orientation. We are all gamers and that already puts us in a (perceived) minority—don’t be an idiot and think your own gender or orientation is superior.
- **Be sure to include all the players in group decisions.** People who do not consider every opinion or viewpoint are missing the value that other experiences bring to a situation. Girls see things differently, that’s a strength.
- **It’s OK to joke about gender** (or sexuality), once in a while. But don’t over do it, and expect the same in return. Remember, it’s not a joke if you mean it or if someone feels hurt. Players should be comfortable at all times.
- **NEVER allow an in-game sexual assault or rape of a character** by another. This is as much of an attack on the player as the real thing - especially when the player is new. Players are emotionally attached to their characters and such offensive character interactions are inappropriate at the gaming table. Real people can get emotionally hurt or offended, and if a game is headed in that direction, it’s everyone’s responsibility to halt the game and make sure that all the players feel comfortable. Any hesitation is a good sign that someone at the game no longer feels emotionally (or physically) safe. Any players that would do such a thing should be kicked out of the group. (*NOTE: while some mature and experienced player groups can handle this sort of in-game situation, if there is even a second of doubt in anyone’s mind, this sort of in-game situation must be avoided.*) Obviously, anything remotely close to even verbalizing something like this in an out-of-game situation is near criminal and should be properly dealt with. All games, in-character or in real life, need to be safe and in a safe environment for all the players involved.
- **If you are attracted to anyone at the gaming table, ask them out after the game.** The worst that can happen is that they say they are not interested. The best, you get a date. Respect that person’s decision as well, and keep the personal out of the game no matter how the proposal turns out. Also, you might find yourself flirting in-character or out-of-game at the table. That’s human, but do not think that others are oblivious to your seemingly smooth moves (they’re usually quite obvious). Ask for that date after the game, not during a break and not during the action, or it kills the event for everyone else as the two of you try to figure out the status of your friendship. And, “no” really means no. Period. Get over it and consider someone else – there are lots of cute fish in the sea. And never hit on someone who is already taken.
- If you are dating anyone at the gaming table **keep the public displays of affection to a minimum.** No problem, your significant other’s at the table with us— but that’s not a green light to hold each other or suck face during the game. If we want to watch people make out, we’ll download some porn - it’s hotter and we can join in in our own way.



THIS IS WHY IT’S CALLED ‘FANTASY’ ROLE-PLAYING



IT'S NOT JUST ABOUT THE DOCTOR

The Doctor may be the title character, but companion characters are key to *Doctor Who* adventures, and as we point out throughout this issue they are the driving force in some of the main plots in the series. Here is a list of a number of *Doctor Who* stories that go out of their way to give one (or more) of the Doctor's assistants a moment in the spotlight (companions featured as important are included in parenthesis):

"An Unearthly Child" (Susan)
"The Aztecs" (Barbara)
"The Rescue" (Vicki)
"The Chase" (Ian, Barbara, and Steven)
"Fury from the Deep" (Victoria)
"The Mind Robber" (Jamie and Zoe)
"The Curse of Peladon" (Jo)
"The Green Death" (Jo)
"Planet of the Spiders" (Mike Yates)
"Robot" (Sarah Jane)
"The Hand of Fear" (Sarah Jane)
"The Face of Evil" (Leela)
"The Androids of Tara" (Romana I)
"Destiny of the Daleks" (Romana II)
"Warrior's Gate" (Romana II)
"The Keeper of Traken" (Nyssa)
"Kinda" (Tegan)
"Black Orchid" (Nyssa)

"Snakedance" (Tegan)
"Mawdryn Undead" (The Brigadier)
"Terminus" (Nyssa)
"Planet of Fire" (Kamelion, Turlough and Peri)
"The Trial of a Time Lord (Parts 5 - 8)" (Peri)
"Time and the Rani" (Mel)
"Dragonfire" (Ace)
"Battlefield" (The Brigadier)
"Curse of Fenric" (Ace)
"Rose" (Rose)
"Father's Day" (Rose)
"School Reunion" (Rose, Sarah Jane and K-9)
"Army of Ghosts/Doomsday" (Rose)
"The Runaway Bride" (Donna)
"Smith and Jones" (Martha)
"Turn Left" (Donna)
"The Eleventh Hour" (Amy)
"The Pandorica Opens/The Big Bang" (Amy)

PLAYER TIPS: BEFORE THE GAME

Friends are each others companions, and in this issue we are looking at companions as our focus. Before every gaming session begins, the players first arrive for the game and start settling in for a session of role-playing. There are many things that can be done in this time between arrival and the start of the game. While there are no definitive things that you need to do, included here is a list of common things you can do to make the rest of the session a great experience.

BEFORE YOU GET THERE

- As was mentioned in a previous article, **take a shower, and wear some newly washed clothes** before a game. Body odor makes others uncomfortable, and a person cannot usually tell if they are smelly themselves. A fresh shower, a dab of deodorant, and new clothes will almost assuredly prevent you from being the smelly person.
- Make sure you **bring your character sheet** with you, if your GM allows you to keep yours. Sometimes GMs keep the sheets to make sure that people do not forget them.
- Make sure you **bring your dice** along. While most gamers do not mind sharing, some are pretty superstitious about which ones are lucky, and on occasion there may not be enough for all.
- **Make sure you have your standard gaming supplies.** Pencil, pen, paper, rule books and other things you need at the table once the game begins. Many veteran gamers have a game bag that they keep their stuff in.
- **Pack a cool item that you might want to share with the group.** Having something interesting to share with the other players is one of the fun parts of the before-session wind-down.
- If your group snacks during the game, **stop at the store and get some snacks and drinks.** We recommend getting enough for everyone so you can share. As was mentioned in Stitch's article in *DDWRPG* Issue #2, generally, younger gamers tend to bring only food for themselves, older players bring food for everyone. This is mainly because when you are younger you do not have as much income, and older gamers have usually developed the courtesy to bring enough for all so it can be shared. A word of advice to younger gamers—when you have a chance, bring a larger item for all to share. It prepares you for the courtesy of adult gaming, and also makes you look cool once in a while as you help out those who do not have enough money for snacks. Older players who generally provide snacks at games will notice and appreciate your effort.
- **Bring some money for food** or dinner. If a break to eat is part of the game, make sure that you can at least support your own nutrition. Be prepared to pay for your share of the pizza or whatever, and that includes the tax, delivery charge, and a decent (15-20%) tip. As with snacks at games, sometimes the older players will buy dinner for the younger players (they remember what it was like to be a poor high school or college student). Never assume this will happen, and always be prepared to cover your own costs fully.



ONCE YOU GET THERE

- As you arrive, **thank your host or hostess** for inviting you to the game. Make sure to do the same to their significant other who is inviting you into their space for the day. This seems like a no-brainer, but people often simply forget this. Even if your game has a regular standing day and meeting place, you should always remember this common courtesy. Hosts are more willing to host again when they are appreciated.

● **Follow the house rules.** If you do not know the house rules, ask your host by saying, “This is my first time here” or “I can’t remember” and add “Is there anything I should know when I’m here?” and they will usually give you the standard rules of the environment. Also, if you brought snacks, ask if it is OK to eat at the table or in that particular room. We’ve been to games where the host has asked us to remove our shoes, others where we were directed to specific bathrooms, others that put the rest of the house off limits, and others where we were told we should help ourselves to food or drink in the fridge. Knowing what is expected of you in a certain environment is an important courtesy.



● **Find your place or seat.** If you are new to the table, ask if there are certain places that people regularly sit, you do not want to invade someone’s regular space. The human animal is a bit territorial, so once you have your spot, relax, and settle in. Do not get angry if the GM, or your host, asks you to move to accommodate a special situation.

● **Take out your dice and character sheet** right away. It might be a while before gaming starts, but preparing for the game is what this time is all about. No one wants to hear the rustle of character sheets and the tumble of dice once the “Who-are-you-and-what-are-you-doing” moment at the start of the game happens. Everyone should be well settled in by then.

● **Get to know the other players.** If there are new people at the game be friendly and introduce yourself. Take the time to get to know the others there. If appropriate, exchange contact information or e-mail addresses. Getting to know everyone there, and making new real-world friends, is part of the fun of a tabletop game.

● Use this time to **share the interesting item you brought.** Players in our campaign often bring the latest issue of *Doctor Who Magazine*, a new comic book, an RPG supplement they just got, a new type of die, or a cool book or toy that they share with the others at the table so they can learn about the item or check it out. This is great for sharing information and letting others know where they can get the item themselves and how much it cost.

● **Make pleasant conversation** with the other players. Talk about the latest movies, or *Doctor Who* episodes, you have seen and get others opinions about it. Ask about homework in classes, and catch up with others you have not seen in a while to see what they have been up to. Remember that listening to others is as important as sharing your own stories. Make a chance to hear from everyone and see what they have to say and share too. This social element of the pre-game is often one of the most enjoyable parts of the night.

● **Take out your snacks and put them on the table** if this is standard at your gaming session. Remember to only eat someone else’s food after they offer it to you. Let others know if your snacks are just for you or for everyone.

● **Remind the GM** or other players **about any special in-game circumstances that may affect your character.** This ensures game continuity and not everyone remembers what your character may have had going on.

● **Get ready for the game.** As everyone settles in, prepare to stow your laptop, and get down to the game at hand. When the Game Master or host approaches the table and sits down, it’s probably a good sign that the game will be starting pretty soon. Wind up the conversations and transition into serious gaming mode.

Following these simple steps will create a great before gaming experience and ensure common gaming etiquette.

MODULE: "I AM SLITHEEN, HUNTING A SEVATEEM"

"I am Slitheen, Hunting a Sevateem" is a Doctor Who adventure module featuring the Fourth Doctor and Leela, but can be adapted to any Doctor Who RPG party. This adventure deals with the TARDIS crew encountering a Slitheen that is being hunted by a group of human villagers. But who is really being hunted?

The TARDIS lands on the planet Hamlon II, an Earth-like planet found in the outer reaches of human settled space. The planet is warm and sunny, and partially forested, and generally feels like a Fall day with the temperature around 21°C (70°F). The Doctor will find the location pleasant and enjoyable, but Leela, if she makes her intuition rolls, will feel uneasy and feel as "there is death in the air."



Wandering around the rolling hills and wooded hillsides, the pair can see a small village in the distance along a small lake. As the TARDIS crew approach the village, they will suddenly find themselves face-to-face with a man who runs out of the woods at them and then stops, his face frozen in fear. He will quickly look behind himself and quickly run off in another direction. If the Doctor or Leela try to engage the man in any way, he will ignore them and run off in another direction.

HUNTING PARTY

Shortly after the man runs off, the pair will hear the approach of a larger group of people. From the direction of the village a group of humans approach the pair, carrying weapons and leading dogs on leashes that pull towards the group. The people will raise their guns and tell the Doctor and Leela to halt. If Leela attacks any of this hunting party, the humans will shoot their laser rifles at her and stun her. They will be weary of the TARDIS travelers, and if the Fourth Doctor offers them any jelly babies or the like they will react quickly and suspiciously to prevent him from doing any harm. When questioned humans will reveal that they are in fact hunting the man that the Doctor and Leela saw moments earlier. If asked why, they will respond that the man is a criminal and is a suspect in the disappearance of some of the town's livestock. The townspeople will reveal that numerous animals have disappeared and that some animals have been found mutilated and harmed as well. Also, various other hunting parties have been sent out and some have not reported back yet. If anyone uses a communicator to call the town, it will be discovered that two bodies have recently be found and that they have been discovered slashed to death by claws, like a wild animal attack. If the Doctor and Leela can win the group's confidence, especially with Leela's tracking skills, they will be allowed to join the hunt.



ATTACK VICTIMS OR ANIMAL TRACKING

If Leela and the Doctor travel on to the village (at least two townspeople will join them), and try to learn what they can from the bodies of the dead attack victims. They will discover that near a local fish and chips restaurant, both bodies were attacked by an animal with large claws, and that the attack was quite vicious.

If the group decide to try to lead the group of humans along the trail created by the running man that they saw earlier, Leela may notice the path formed and can use her tracking skills to find where the man went off to. The group will following the time

SLITHEEN STATS

The stats for the Slitheen can be found on pages 74-75 of the *Aliens and Creatures* sourcebook for the *Doctor Who Adventures in Time and Space* RPG.

If using the FASA *Doctor Who* RPG, the Slitheen's stats should generally be the following:

STR	END	DEX	CHA	MNT	INT
V	IV	IV	III	IV	III

Max Op End: 20 points (Average)

Skills: Electrical Engineering - IV, Social Science, Economics - V, Security Procedures, Disguise - V, Unarmed Combat, Brawling - IV, Vehicle Operation, Space - IV.

Weapons [all]: Claws (4D6 damage)

Weapons [female only]: Poison Dart (1D6 damage + 4D6 damage/turn lasting poison effect), Poison gas breath (6D6 damage/turn lasting poison effect)

Special Notes: The Slitheen are living calcium based life-forms and can be attacked by acetic acid easily, to include vinegar (20 points of damage/turn).

If using the *Time Lord* RPG, the Slitheen's stats should generally be the following:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
4	3	2 (3)*	5	3
KNOWLEDGE	DETERMINATION	AWARENESS		
5	4	3		

*size in parenthesis is when Slitheen is hidden in human body using a gas exchanger.

Wounds: 16

Skills: Brawling [Con] 2, Gas exchanger [Size] 1, Astrogation [Know] 2, Economics [Know] 3, Spacecraft piloting [Know] 2, Acting [Awar] 2, Disguise [Awar] 2.

Weapons [all]: Claws - wounds 4 damage

Weapons [female only]: Poison Dart - wounds 4 damage as fast acting poison, Poison gas breath - wounds 6 damage as fast acting poison.

Special Notes: The Slitheen are living calcium based life-forms and can be attacked by acetic acid easily, to include vinegar (wounds 16 damage).



travelers but with extreme caution and some understandable distrust.

THE REVEAL

If The Doctor and Leela have gone to town and found the dead villagers they will wonder how the man they found earlier could be connected to the killings, as it seems as if they were made by an animal. They will realize that they need to find the man and track him down to ask him questions—rejoining the villager's search for the escapee.

If the player's tracking rolls work out, they will eventually be able to track down the man, Boris Pannin, who they encountered earlier in the woods. If the players are alone, they can question the man, who will be helpful and willing to answer their questions to a point. If the players are with the angry crowd of villagers (or if the questioning becomes too aggressive or pointed) the man will get angry and say, "You think I am the person responsible, so now you've come to hunt me? Well, you are right!" and he will pass gas, then reach up and unzip his forehead revealing that he is in fact a Slitheen.

The Slitheen the players have encountered in Pul Nen Kilmfotch Slitheen, a young adult who has come to the planet for some sport hunting. He is not at all remorseful or worried about the situation.

THE REAL HUNT

The players must stop the Slitheen before he can kill more of the human settlers, or the group of time travelers. If the human hunting party is there they will back away from the fight once the full size of the adult Slitheen is seen, and most will run for their lives. Those that fight, may be able to do some damage, but the Slitheen should have the upper hand.

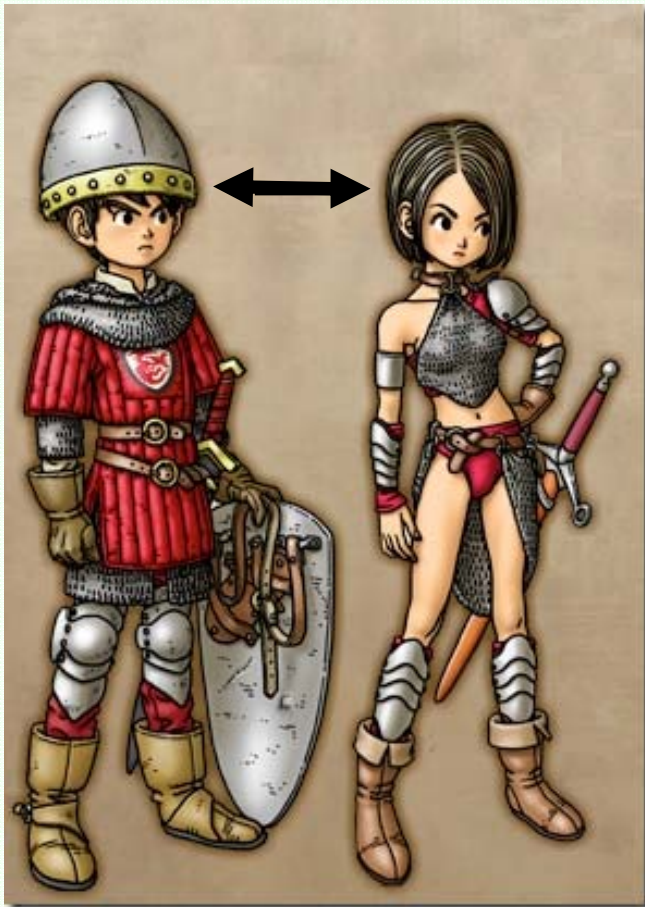
If the players make their intuition or perception rolls they will realize that they can go to the village to get vinegar (such as at the fish and chips restaurant) to use as a weapon against the Slitheen. Astute players can set up a trap and lead the Slitheen into the restaurant where vinegar, or other pickled types of foods, can be turned into a weapon to defeat the Slitheen.

Once having defeated the threat, the village will be happy to thank the crew and will invite them to dinner. We like ending the adventure with someone at the table accidentally passing gas...

OUT OF THE CHARACTER COMFORT ZONE

by John Curtis

While I was an undergraduate, my college was host to a role-playing competition. The format pitted two-person teams against one another in brief modules. The game masters would select the best team at the end of each module and those selected would move on to the next round.



WHICH IS PLAYED BY THE MALE PLAYER...

MORE OUT OF COMFORT ZONE CHARACTER CHOICES

- Play a character of a different species
- Play a character of a different race
- Play a character who is gay or bisexual
- Play a character who is deaf or blind
- Play a character who is in a wheelchair
- Play a character without long term memory
- Play a character who is illiterate
- Play a character who is a bigot
- Play a character who is bipolar
- Play a character who is terminally ill
- Play a character who is irrational
- Play a character who is disfigured
- Play a character who is older than you
- Play a character class from another RPG

(or ANY of the opposites of those listed above)

My girlfriend and I decided to enter. We tried to think of some way of distinguishing ourselves from the outset. We asked ourselves what we thought were the most difficult challenges of role-playing. I came up with the challenge of have a male gamer play a female character, and vice-versa. My girlfriend had one of those deeper (sultry) Kathleen Turner *Who Framed Roger Rabbit* voices, so she didn't bother trying to sound male. I had a deep voice, but rather than try to use a John Cleese/Graham Chapman *Monty Python* drag voice, I opted to just to use my normal voice. As far as characteristics, that was easy. We decided to play our characters as each other. I played her, she played me.

We learned a great deal about our perceptions of one another that day. It was a smart choice, because our reversed sexes consistently confused our opponents, and the game masters picked up on that right away. My girlfriend was especially confusing, as she was quite pretty, and I had had the foresight to suggest that she dress in something, ah, distracting. Our opponents consistently called me by the name of my girlfriend's character, and vice versa.

We won that competition. We'd like to think it was because we were the best all-around gamers, but we both had to admit that it was probably more because we chose to play characters outside of our comfort zone. Face it, most gamers develop characters that are either identical with themselves, or more likely, are idealized versions of themselves – stronger, more intelligent, more skilled – but essentially themselves.

I would encourage players to try doing just the opposite. Are you a pacifist at heart? Play someone who is ultra-violent. Are you proud of your logical mind? Play an annoying dolt. Are you law-abiding to a fault? Play a criminal mastermind. Are you loyal and trustworthy? Play a two-timing scoundrel. Also, playing as a two person team was fascinating. Get together with another gamer and develop a pair of characters that have a reason for always working together. They could be married, in love, a older sibling raising a younger sibling alone, twins. And only play them when you can both be at the table. Sit next to each other. If one gets killed, have the survivor either retire, find another character to take the lost character's place, or have your character go mad with grief. The variations are endless. That's what makes gaming so amazing. You can do anything. So why limit yourself?



PLAYER TIPS: THE LONE GIRL AT THE TABLE

Girl gamers are often alone, without another female at the table, when first joining a role-playing game. It's not intentional, most guys want more females at the game, but the reality is that more males play RPGs (and video games, miniature games, etc.) than females. Female gamers that join in the fun usually have a great time, but what are some things they can do to make it even better? Here are some tips:

- **Play the game your way.** When choosing how your character acts, you can't do it wrong. Play it the way you want to. Do not play on another person's advice. Follow your heart and have your character do their own thing.
- **Bring your interests into the game.** If you like fashion, have a fashionista character. If you like dancing, make your character a Broadway performer. Everyone will learn something, and the game will be more rewarding for all.
- Take charge and **Game Master an adventure** or a game. Having the opportunity to lead (out-of-game) rather than follow is an awesome way to get involved and experience the full spectrum of a game. GMing really lets one exercise one's imagination. It also lets you put forward the parts of the game that you find most interesting.
- **Invite your friends to join the game** as well. Once you know how the table works, and what the etiquette is, ask the other players if it is OK to invite your other friends to the group. People enjoy sharing their fun with others, especially their friends (experienced or new gamer). Likewise, if you are inviting more female gamers to join in, few of the male players will object. Remember that gaming is as much a social experience as a game experience.
- **Do not take other player's shit**, especially if it's about your gender. Men spar with each other verbally, as part of their way to have fun and to test each other's resolve. The same may happen to you as a female gamer. Be sure to stick up for yourself, and belt back verbally if challenged. As stupid as it sounds, this is how men show each other affection (the odd punch in the shoulder, welcoming each other by saying "What's up, asshole?" and so on). Women act differently, but if you are at a table with mostly male players, respond as appropriate.
- **Say what you mean.** Men cannot follow the subtle and sometimes indirect communications that women often use. Whether in-game or out-of-game, if you want to communicate so that males understand what you mean, be direct and do not leave any room for error or misunderstanding. Being indecisive or unclear is more confusing to men than simply getting an answer they do not like. This goes for requests for dates as well — just give a straight answer. Same with if you are interested in another player (do not be afraid to make the first move). If a guy seems oblivious to something, such as flirting or anger, he really doesn't get it.
- **Try something new.** Self discovery is always exciting and interesting. If you've always wondered what it might be like if you were more bitchy or tougher, play your character like that. Give it an in-game try and observe how things might be. Role-playing is a great place to do a social experiment and see how things could be different.
- **Make it better.** If the game would be more fun for you if there was a new element—add it. The fun is for all.

And if our readers have not figured it out yet, the same applies to male gamers too!

GAME MASTERING TIPS: COMPANIONS AT THE TARDIS CONTROLS



TEGAN PILOTING IN "FOUR TO DOOMSDAY"



JAMIE CHECKS FOR LANDING IN "THE MIND ROBBER"



SARAH JANE BY THE CONTROLS



CPT JACK AT THE CONSOLE WITH THE NINTH DOCTOR

Companion characters sometimes find themselves at the controls of the TARDIS during various RPG events. When the primary Time Lord character is indisposed or feeling ill, occasionally it is up to the other characters to step up and pilot the TARDIS.

In the *Doctor Who* series, it is generally only Time Lords that know how to properly pilot Gallifreyan Time Travel (TT) capsules, as they are native to their planet. In the episode "Journey's End" the Doctor explains that TARDISEs are intended to have six pilots. This must be for optimum flight, as more often than not in the series other Time Lords have no problem operating the craft single handedly. In the show, the Doctor and Romana are the only primary characters who can pilot that TARDIS near perfectly. Other Time Lords such as the Meddling Monk, the Master, and the Rani are seen to pilot their own TARDISEs as well. But other characters in the series are seen to have learned how to somewhat pilot the craft. Nyssa clearly knows how to set coordinates and dematerialize the TARDIS in "Mawdryn Undead" and Tegan accidentally pilots the craft haphazardly in "Four to Doomsday". Other companions are often seen utilizing other controls, such as the scanner, door switch, and other minor controls as needed, or as instructed by the Doctor. Clearly, operation of the craft can be taught to the various assistant characters that a Time Lord may have as part of their crew. However, the complexity of using the universe's most advanced travel machine must be staggering, considering it is transdimensional, extremely complex, and so mysterious in nature.

Companion characters do have their moments with the TARDIS in the series, and extending that sort of interplay into a role-playing game can be one of the most enjoyable parts of the game. In our own on going campaign, we once had a Conan-style barbarian character named Gullom who was a part of the crew. This barbarian character had an obsession with buttons, coming from a less technologically advanced society than most of the other characters. In turn, whenever Gullom came upon the TARDIS console, he would exclaim "Buttons!" and try flipping as many switches and controls as he could. While this was clearly annoying to the player who ran the Time Lord character, in time this became the mcguffin that often started some of the crew's adventures, as after Gullom flipped his random switches, the crew was headed off to a new location.

An interesting companion who interacted with the TARDIS controls in the *Doctor Who* series was Vislor Turlough, who was recruited by the Black Guardian to try to kill the Doctor. Turlough tried numerous times to sabotage the TARDIS by removing circuits. Another experience that we had in our game was the some characters would try to sabotage the TARDIS controls, like Turlough, or try take control of the craft itself. This was done both as

a plot point, with a Turlough-like traitor having infiltrated the crew, and also by characters who were simply acting irresponsibly (usually by players simply looking for fun by causing trouble).

The Time Lord in our group's campaign eventually isolated the TARDIS control console so that the standard player characters did not have access to it. This in turn created a new and interesting dynamic on board the TARDIS, as the Time Lord character would call player characters to a meeting room, at the TARDIS doors, with the console nowhere in sight. While, this began as a temporary measure many years ago, it eventually became a feature of our campaign. Attempts to return the console to an area where it is accessible by all the companion characters has resulted in more attempts to wreak havoc on the ship's flight. So, the TARDIS console has remained isolated for almost 24 (out-of-game!) years of the campaign. Clearly, not all player groups and characters are going to be so malicious. Most characters will realize that grabbing the controls of the craft and randomly affecting them, may result in danger, but somehow we always find that players make sure that their characters are more curious than their hit points should allow.

Some TARDIS crews may find themselves with characters who legitimately want to learn how to use the TARDIS as it is meant to be used. Game Masters can choose as to whether or not they will allow companion characters to be instructed by the Time Lord in operation of the time ship. Clearly, this should not be particularly easy to learn. In cases where characters are undergoing training to learn how to pilot the craft, it is suggested that it take quite a while, or that companion charac-

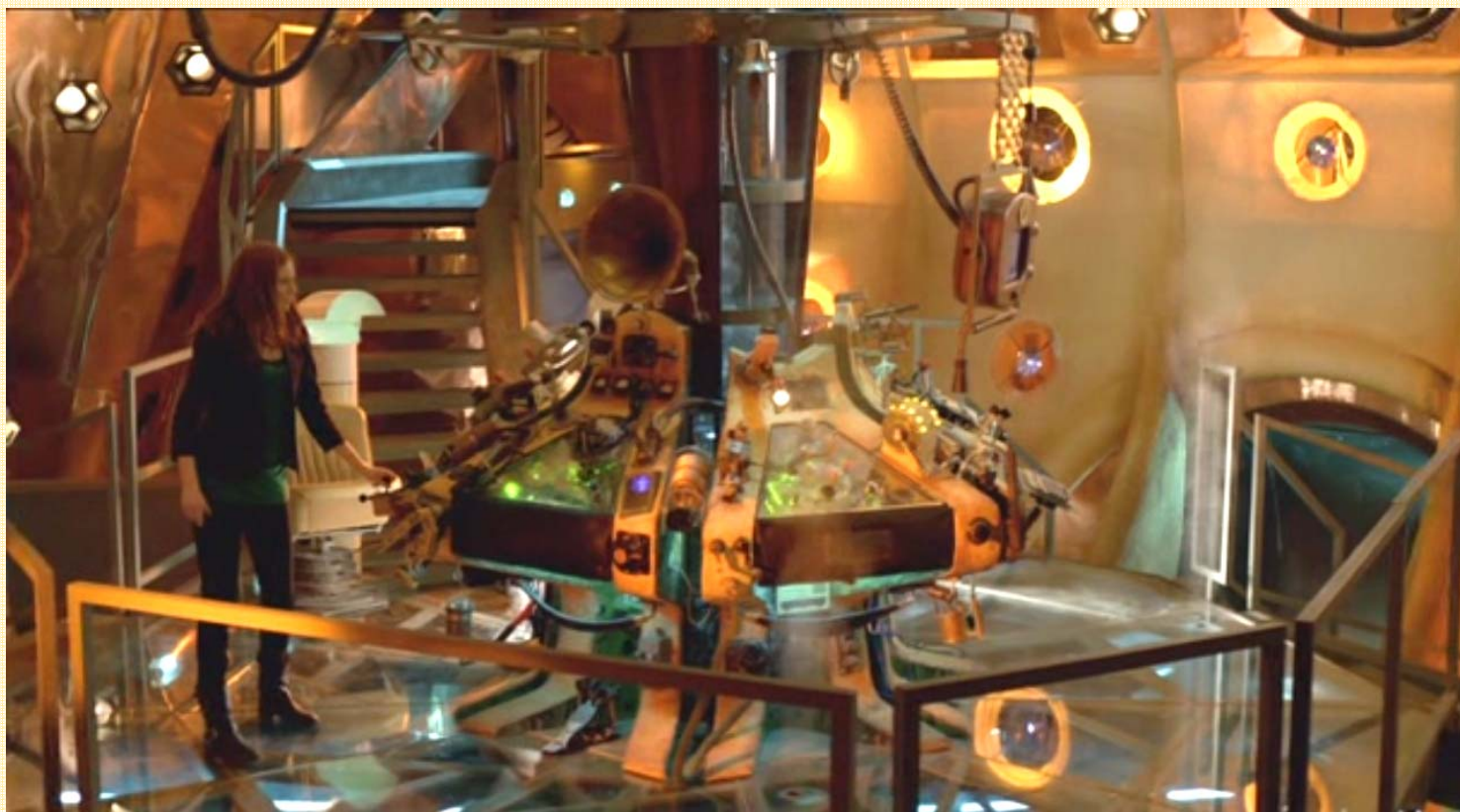


TURLOUGH SABOTAGING THE TIME-SPACE ELEMENT



[ABOVE] THE CONSOLE EXPLODES AS PERI TRIES TO OPERATE THE DOOR IN "ATTACK OF THE CYBERMEN"

[BELOW] AMY AT THE CONTROLS IN "THE LODGER"





PERI ASSISTING THE DOCTOR IN "TIMELASH"



LIZ SHAW HELPING FIX THE CONSOLE IN "INFERNO"



NYSSA ABOUT TO DEMATERIALIZE THE TARDIS



EINSTEIN CURIOUS ABOUT THE TARDIS CONSOLE

ters, unless they have extended life spans like Gallifreyan Time Lords, only be allowed to learn a limited amount about the TARDIS.

For most people, understanding something as complex as operating the TARDIS in the proper manner should be a rather long and difficult pursuit. It can be quite fun, and lead to a number of interesting adventures, if the training sessions go awry. Likewise, another character does not need to be completely trained in the use of the TARDIS. Various companions in the program had basic knowledge about certain functions, without understanding all the controls, or being able to pilot the craft. Giving players this sort of basic knowledge creates a great opportunity for character interaction when inside the TARDIS before an adventure truly begins. Having players check certain controls (such as radiation levels, or atmosphere readings and so on) involves those characters in the functioning of the craft and can often bring some unity to the team environment on board the TARDIS.

The same is true for repairs of the vessel. Characters especially good at electrical or mechanical engineering can assist in the repair of parts for the ship. The Third Doctor often got help from his human companion Liz Shaw to help him try to repair the TARDIS. While making repairs does not necessarily mean that the characters will know how the ship functions, it will include them as an important member of the team. One fun dynamic is for the Time Lord to have no clue how to repair the ship, only how to pilot it, and thus having him pick up new companions and assistants in order to help him keep the craft operational.

Likewise, some campaigns may feature a group of companion style characters without the presence of a Time Lord. A great campaign setting is for a group of people to wander into a TARDIS, and accidentally activate it for its first adventure. Those characters may be trying to find a way home in the ship, not ever knowing how to pilot it correctly. After all, the first time we see the TARDIS it is in a junk yard. What if Ian and Barbara had stumbled upon the craft before Susan and the Doctor were there? What sort of adventures might they have had my simply randomly pressing the buttons? And who may have tried to find them later?

The TARDIS also allows some of the more interesting possibilities in a time travel game. Being able to visit the past or the future is one of the best parts of such a campaign setting. Even if they are not at the controls, the players have a chance to visit their own time streams (forward or backwards in time). Rose visited her family in "Father's Day" and the Brigadier met his past self in "Mawdryn Undead". Such adventures that deal with time paradoxes will surely rear their ugly heads once a companion character is at the controls. So long as players remember the Blinovitch Limitation Effect and other time anomalies that the *Doctor Who* series has presented us with, it will make for an exciting adventure for the players. Even if as a GM the existing *Doctor Who* time anomalies are not too fresh in your memory, don't worry about

that too much as *Doctor Who*'s own continuity in regards to this has been flexible to accommodate the writers looking to tell interesting stories.

Characters exploring the TARDIS's systems are also an interesting root for adventure ideas. One of the characters in our campaign was working on a virtual universe within the computer systems of his own TARDIS room. Unbeknownst to him, he became trapped in his own multi-dimensional reality, and the players did an in-the-TARDIS adventure module in which they had to enter the TARDIS's virtual circuits and rescue the trapped player from his own constructed reality. Characters interacting with the TARDIS allow many opportunities to explore non-conventional adventure ideas.

Time Lords are not the only ones that can gain access to the TARDIS controls. Whether looking at the heart of the TARDIS as Rose did in "The Parting of the Ways", exploring the mechanical parts as Turlough did, or connecting with the TARDIS's telepathic circuits, adventure will await the players.

Companion characters may or may not find themselves at the TARDIS console operating the ship. But it has always been a part of the series, since the third story ("Edge of Destruction") that the companions have assisted in trying to repair or operate the craft. The TARDIS is one of the wonders of the idea that is the *Doctor Who* series. Exploring the craft and being a part of its operation is sure to gain the interest of most players, whether gaming as a Time Lord or a companion.



THE BRIGADIER AND JO AT THE CONSOLE



NYSSA AT THE DOOR SWITCH IN "THE VISITATION"



ALL OF THE DOCTOR'S PRESENT COMPANIONS PILOTING THE TARDIS TOGETHER IN "JOURNEY'S END"

PLAYER TIPS: BEFORE YOU LEAVE THE TARDIS...

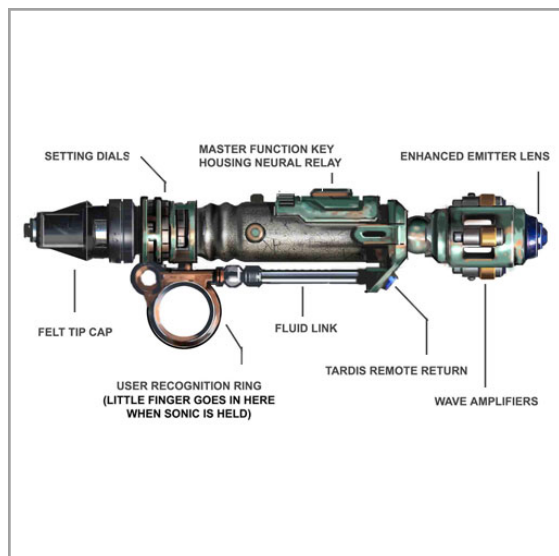
by Stitch



WHO YOU GONNA CALL?

You have just convinced your group of pals to get a game together and you've decided to run a science fiction based setting. Characters are all generated, stats are chosen, ability scores are picked, and your recognition handle has been determined. You have even named your character after some awesome eclectic character from a little know cult-classic movie where only you would know its origin. You're all set to begin play right? Wrong! Before setting out on that first adventure, there are a few small things that every crew member should be carrying.

1. Communicator – Make sure to record the party's frequency and the TARDIS emergency frequency (if there is one). I like to make this device multi-functional like an iPhone or a Blackberry. This gives a creative player the means to many ends, access to the internet or a dataweb, data storage, communicator, camera, as well as a general computing device.



PACK YOUR "GOD MACHINE" OF CHOICE

2. Tricorder – Some may prefer the sonic screwdriver as the catch all device for sensing and emitting signals, pulses, and beams. I like to refer to these types of devices as "god machines" and it is important to not become too reliant upon them as a player. It is this gamer's opinion that these types of devices provide limitless opportunities for creative players and GMs alike.

3. Wallet – Depending upon the time era of your game, this could also be a number of things, cred-stick, multi-pass, i-dent-chip, etc. Whatever the setting the requirements of the item(s) remain the same. Make sure to detail the information you are carrying: photo identification(s), transit passes, amount of money, type of money, and proof of insurance, etc. I have also found that it can be a hoot to slip a couple of flavor items into this slot as well, like a pass to a gentleman's club, receipt for a bottle of whiskey, picture of your kids, or even a prophylactic. You just never know when you might need something (ahem) of a personal nature.



WHAT'S IN YOUR WALLET?

4. Leatherman – I know this seems low tech, but the first time an enemy employs an EMP weapon or device against your group, you'll be glad you have this little baby in your pocket. I have had discussions in the past about the difference between the multi-tool and the Swiss Army knife. I lean to the multi-tool myself, in reality it doesn't really matter. Just make sure to write out what functions you expect it to have. Here's a sample list I start with: pliers, common – phillips - torq – fang headed screwdrivers, 2.5in (6.35cm) knife, scissors, allen wrenches, and a can/ bottle opener.

5. Gun(s) – I make this item plural for two reasons. The first is I believe your character should carry an individualistic weapon as a primary weapon. Pick whatever you want, and don't be munchkin about it.



MULTI-TOOL



YOU NEED MORE THAN ONE...

Secondly, I believe that you need two types of weapons in order to cover your bases. Generally speaking you should carry an energy weapon as well as a slug thrower. Obviously, your character's weapon of choice may depend on the time and place they're from.

So there you go, with this equipment you stand a decent chance of being able to navigate any adventure and return to your TARDIS alive. Now, this is by no means a complete list of stuff that you might want to carry, for instance clothes are also important. For a list of suggested items that a character should choose from for an average sci-fi adventuring type, see the side bar entitled *A Boy Scout Companion*.

GEAR OF THE DOCTOR'S COMPANIONS

In the series *Doctor Who*, some of the companion characters carried some standard gear, often which became their trademark.

Steven Taylor - when first introduced carried a Teddy Bear.

Brigadier Lethbridge-Stewart - almost always carried his trusty service revolver with him, and often had a walkie talkie for communications.

Leela - carried her knife, and also deadly paralyzing Janis Thorns.

Romana - in her Second Incarnation Romana carried her very own self-built sonic screwdriver.

Nyssa - carried an Ion Bonder tool in her first few adventures.

Ace - carried a backpack that had in it among other things, a folding ladder, a baseball bat, and canisters on Nitro 9 explosives.

Rose Tyler - Carried her cell phone, which the Doctor modified to work in all times and places.

CPT Jack Harkness - Had a Time Vortex Manipulator wristband and communicator, and also carried a sonic squareness blaster.

Sarah Jane Smith - In her own *Sarah Jane Adventures*, she wears a wristwatch communicator, carries sonic lipstick, and is often joined by K-9, who is armed with a blaster and scanning equipment.

A BOY SCOUT COMPANION

In an attempt to help players think about the just-in-case factor that modules present, here is a list of starting non-weaponry equipment most GMs should not take exception with. We'll assume you took the advice for the five critical items and already have included those in your inventory.

- Matchbook or lighter
- Hunter's knife
- 3 ft (.91m) piece of wire (12awg Romex)
- Metal paperclip
- 1 pair of shoelaces
- 6 ft (1.82m) cat6 network patch cable
- UV coated sunglasses
- Canvas backpack
- Leather belt, hook and eye buckle
- Flashlight (2D cell Maglite)
- Latex gloves
- Handkerchief
- Wristwatch
- Roll of electrical tape
- Wire nuts
- Super glue
- Plastic playing cards
- PB&J sandwich in baggie
- Bottle of water
- Pack of gum
- Stainless steel ring
- Ink fountain pen
- Wax pencil
- Waterproof notepad
- Nylon rain poncho
- Ear plugs
- 2 carabineers

There are more specialized tools for each trade of course, but I've found this is a good starter list for any *Doctor Who* RPG character. Feel free to write back with other items that you feel should be included and we'll continue to periodically publish this updated list.





MODULE: THE LOST EXPEDITION

“The Lost Expedition” is a Doctor Who adventure module set in the year 2456 CE on the planet Eos. This adventure module can be run with either a group featuring the Doctor and Amy or another group of time travelling players. The characters come upon a lost princess and her personal guard who have found themselves in a situation they would prefer not to be in.

The TARDIS lands on the planet Eos, an earth-like planet on the spinward arm of the Casteus Galaxy. The planet is cool and heavily forested. The temperature is around 14°C (58°F). One can hear strange animal sounds through the trees and the heavy woods, and sunlight can only be seen when one moves into a clearing within the woods.

The TARDIS crew should land on Eos and explore the forested planet looking around at the various plants and flora. Players who have skills in Botany or Ecology may discover that many of the plants here are dangerous and poisonous, and that some larger plants can even eat animals (sort of like a large venus flytraps). Players should get the sense that staying in one place in the woods for too long might not be a very good idea. Hopefully, the players will take the initiative to explore a bit more.

IN THE CLEARING

The TARDIS crew will wander and eventually come across a clearing in the woods. In the clearing is a group of four people. Three of the people are armored in a mix of heavy futuristic-looking plate mail armor fitted with gas masks and energy weapons at their sides. The third person is an attractive female who is dressed a bit more casually, wearing glasses, a purple with yellow trim hooded-style cloak, blue pants, and carrying a purse. Her appearance is much more casual compared to the soldiers.

If the players advance on the group, the soldiers will place the woman behind them, and call out to the group demanding that the players “Halt!” and identify themselves. If the players are flippant the group will warn

the players that they will defend “the princess” with their lives and will use any means necessary to keep her safe. If the players use negotiation and diplomacy to win the group’s trust, the players will discover the situation at hand.

The group the players have found is Princess Cleopa and her royal body guard. The Princess decided to leave the compound of the Royal House of Tamino and explore some of the woods. While she left in secret, as her father does not want her to ever leave the compound, she did tell her friend, and her father’s advisor, Duke Eron, she was taking the journey. The Duke insisted that she take a small body guard with her as she took the trip—as he is familiar

with the dangers outside of the walled complex which the Princess has never been able to leave. The group were flown by Ornathopter (a steam-punk style helicopter that operates by flapping wings) to a clearing in the woods and dropped off. The Princess gave instructions for the pilot to return after two hours so she could explore the woods. In her time, Princess Cleopa wandered through the woods and enjoyed its beauty, though she had to be rescued once by her body guards when a boar-like animal, called a Thrung, charged her. This was the first time the Princess had ever seen death. And she cried over the body of the fallen majestic animal. The Princess’s world view was changed forever, but she took the rest of the time to enjoy as much of the beauty in the forest that she could. The group returned to the clearing in time for the Ornathopter to pick them up again, but the return flight never appeared. The group, led by Guard Captain Fador, have been waiting in the clearing now for two additional hours, with the guards trying unsuccessfully to try to reach the compound by radio for assistance. There are about two hours of daylight left, and the body guard knows that at night many of the large beast come out to hunt, and unless they are rescued soon, it will be a very difficult evening that they may not survive.

A PLEA FOR ASSISTANCE

The guards and Princess Cleopa will ask the players for their conveyance and transportation to safety. The players and the new found group can either spend the evening outside in the clearing, in which case they will encounter 1d4 random large animal attacks (like from a tiger-sized cat-like animal called a Pretus); they can return to the TARDIS and try to pilot the TARDIS to the Royal House of Tamino’s compound (they will land just outside the gate), or spend the evening in the safety of the TARDIS and then try trekking back to the compound the next morning. No matter the choices, no one will be able to reach the compound, and the Ornathopter will not come to pick up the group. The group will have to return to the compound under their own power, and may be attacked by some of the dangerous plants during their trip (if in daylight) or the plants and animals (if during the night). In general, the wilderness en-





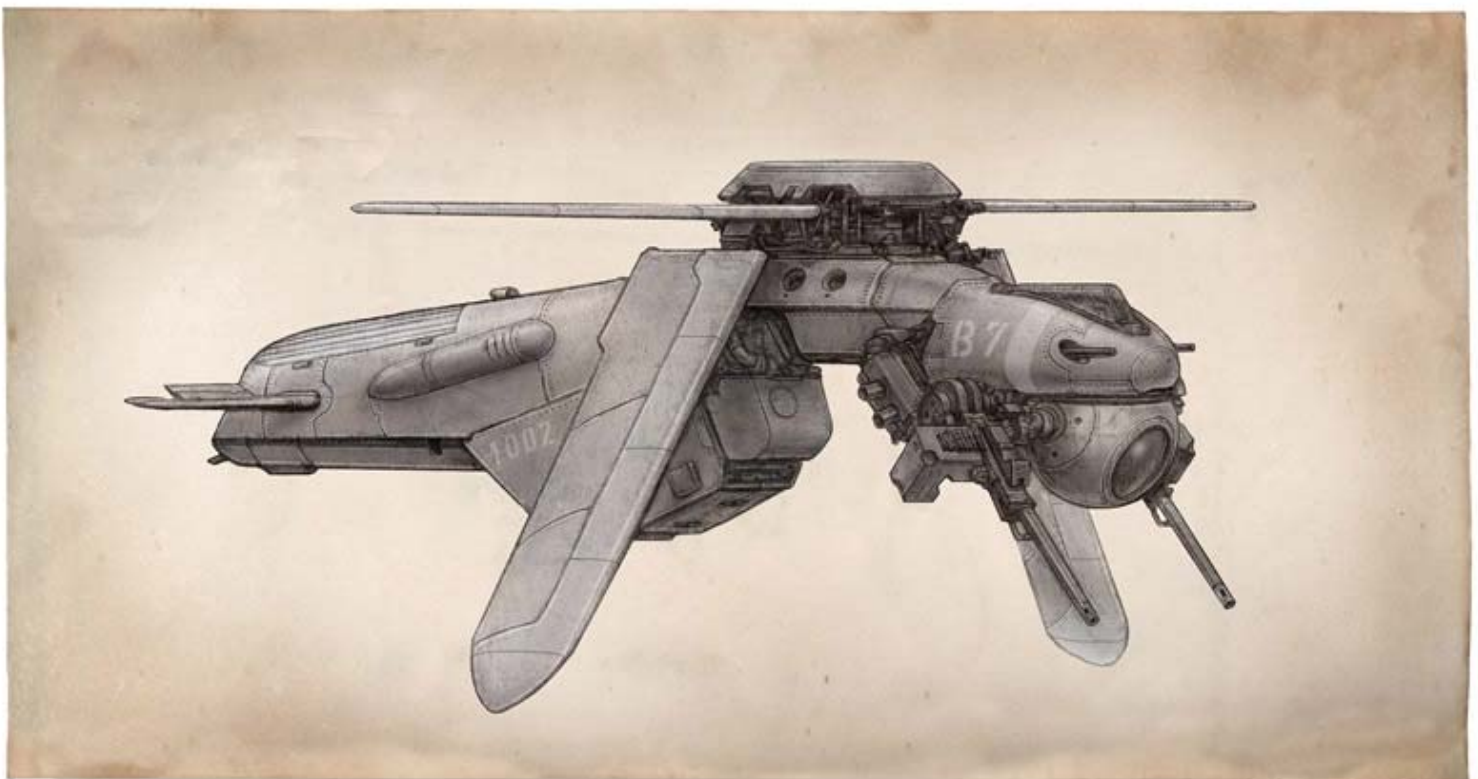
counter if the group stays at night will be from the flora and fauna of the planet and any travel to the compound itself should either be done quickly or after the night is over. Travel itself is really difficult, unless the TARDIS is used. Even in daytime travel to the compound should seem arduous and tiring.

COMPOUNDED PROBLEMS

In whatever way the players reach the Royal House of Tamino compound, they will find themselves outside its walls. The House of Tamino compound is a double walled castle-like concrete structure, built in the style of an old fortress. The walls are grey and stark in the green of the forest and the walls are easily 5 meters (15 feet) high. No one will be at the walls to greet the party, and any radio transmissions are again ignored. Any attempt to illicit a response from inside the compound by yelling for help, or using a loudspeaker to amplify one's voice will create the reaction described in the section entitled "UNDER ATTACK". If the players try to sneak into the compound, they will set off alarms that alert those inside and the same situation will occur.

UNDER ATTACK

If the TARDIS crew try to sneak into the compound or call for assistance at the compound walls, a House of Tamino ornathopter will soon fly over the walls, with a helicopter blade whirring overhead, and it's wings flapping to give it lift. The ornathopter will zero in on the group outside the walls. Astute characters can make rolls to realize that the group is about to come under imminent attack, and can suggest running to cover. The ornathopter will attack the group. It can be shot down but if this happens, two more ornathopters will be dispatched and attack the crew. If those are destroyed, three more will attack, then four more (there are a total of 10 ornathopters



A HOUSE OF TAMINO ORNATHOPTER



A ROYAL GUARD WITH PRINCESS CLEOPA

IMPORTANT NPCs

PRINCESS CLEOPA - The 24 year old Princess of the House of Tamino, on her first visit outside the walls of her compound. She is nice and smart, though a bit naïve. She slowly falls in love with Guard Captain Fador, who has been her bodyguard since she was 10 years old. Her feelings are only revealed at the end.

GUARD CAPTAIN FADOR - The 32 year old Captain of the guard of the Princess. He is completely loyal to her and has hidden feelings for the Princess who has always treated him with kindness.

DUKE ERON - 55, Duke of the House of Tamino, and advisor to King Duncan. He is plotting to overthrow the House and take power himself, blaming the kidnapping on Outlers that he has banished over time out of the House of Tamino compound. The villain.

(Continued next page)

in the fleet). Smart players will realize that the odds are against them and they must retreat from this situation as quickly as they can. Once the players run for cover in the woods, Princess Cleopa will break down crying and be completely overwhelmed by all that has happened to her today. Guard Captain Fador will try to ease her suffering and try to calm her down. He will then recommend retreating into the forest, while any surviving guards will try to contact the House of Tamino by radio.

If anyone in the party is injured, once the group is under cover, they can get medical help. Likewise, most players will be confused as to what is going on here, as there are not really any clues as to what exactly is happening, but the plot will soon unfold for the players. Players making awareness rolls realize that they should move deeper back into the woods. Ornathopters can be heard overhead and will randomly shoot into the woods below. Guard Captain Fador will suggest that such tactics are used as foot soldiers approach an area that is being searched. While some may suggest that he meets the oncoming soldiers, Captain Fador will point out that they are under attack by the Ornathopters and he doubts he would be able to get close enough for a conversation. Players can figure out that being attacked is a significant problem, as the guards are in armored uniforms and well armed.

OUTLERS IN THE WOODS

As the group move deeper into the woods and away from the patrolling Ornathopters, the group will find itself again possibly fighting off the man-eating plants of the forest. TARDIS characters who have tri-corders or make intuition rolls have a chance to notice that there are other humanoid life forms shadowing them in the woods.

Eventually, the players group will be surrounded by a number of weapons-bearing humans who outnumber the group three-to-one. If a firefight breaks out, the group will attempt to stun the players, Princess Cleopa and her guards. Otherwise, a peaceful solution may be found if the players are able to use negotiation and diplomacy to talk their way out of the conflict.

The group of people living in the woods are the Outlers. The Outlers are members of the house of Tamino (and some of the other nearby kingdoms) that have been banished to the woodlands. They live together in the dangerous woods in a collective for survival, trying to avoid the man eating plants and animals and carving out a small piece of civilization for themselves free of the rule of Kings.



PRINCESS CLEOPA AND HER GUARD FOLLOW OUTLERS SYNTHIA AND POSIT TO THE OUTLER HIDEOUT

(Continued from previous page)

KING DUNCAN - 78, the King of the House of Tamino and the Princess's father. He is worried for his daughter and will act irrationally to get her back. He listens to Duke Eron for advice, which leads him to poor decisions and a weakening of his own throne.

OUTLER POSIT - The 35 year old leader of the banished Outlers. He was a scientist before his banishment by Duke Eron, and has helped build a society in the forest for the banished survivors.

OUTLER SYNTHIA - 28, and the lead agriculturalist for the Outlers who live outside the House of Tamino compound. It is she who has discovered the scents that keep away the wild animals, and the mixtures that render the aggressive plants dormant.

COLONEL SNELL - 45, the leader of King Duncan's guard, and a traitor in league with Duke Eron. He strikes the death blow that kills King Duncan and commands the guard forces to try to hunt down the members of the lost expedition.

The leader of the Outlers and his second in command are in the group that captures or befriends the players. He is known as Posit, and is a man who wears a shirt and tie, long black jacket, a baseball cap, and dark sunglasses. He is reasonable and calm, and laughs to himself once he realizes that the group have come across Princess Cleopa and her group. Also with Posit, is his second in command and the lead agriculturalist of the Outlers, Synthia. Synthia is dressed in a camouflage dress and wears a short black jacket over it, as well as also wearing a set of spectacles. She carries with her a notebook and a pencil and has a generally kind and inquisitive demeanor. The Outlers are generally armed with various scrapped together energy weapons and slug throwers and salvaged technology and equipment. The group are generally very well camouflaged and seem at home in the forest, unafraid of the wild animals and plants that fill the woods.

If the Outlers have overcome and stunned the player group, they will take the players to the Outler hide-out. If the players have won the battle, they can take prisoners and make the Outlers take them to their hideout, or if a peaceful solution is found, the Outlers

will lead the group to their base.

THE OUTLER HIDEOUT

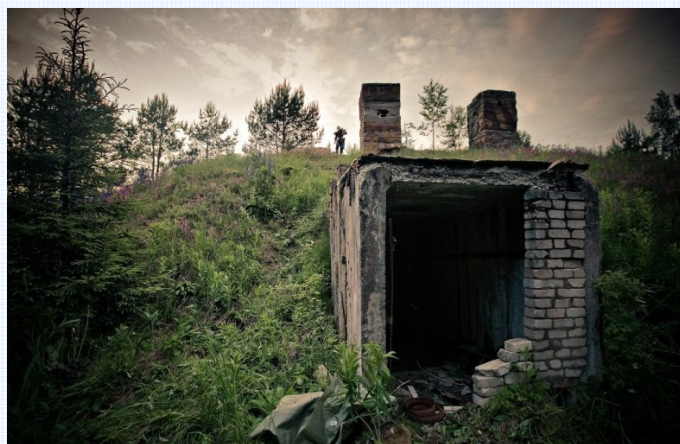
On the way to the Outler's hidden base, or once the group arrives depending on the circumstances, Posit and Synthia will inform the players of the situation with the House of Tamino as they see it. The following backstory will be explained by the pair to the crew.

The Outlers have been banished from the House of Tamino compound by the King or by Duke Eron for having unpopular ideas or political opinions. Their banishments were carried out by Colonel Snell (who will be identified by Guard Captain Fador as the leader of the guard, and his own boss). If pressed about these unpopular opinions, most of the Outlers will reveal that they have a desire not be led by the King, but would prefer some self-governance. Other ideas that were considered radical, include equal sharing of goods (rather than tithing to the House of Tamino) and the desire for a free market economy. The Outlers will use their own circumstances and base as examples of how such freedom and an economy could work. Each person has a role or specific job, and they trade their own goods and services as needed to create their own economic system.

The Outler base itself is hidden in a hillside in the woods. The base is inside a cavern system—much of which is natural, but some of which has been quarried out by the Outlers. Inside it is dark, and conditions are rather rough, with Outlers simply having a place where their possessions are put, and many just sleeping on the hard stone floor of the cavern. However, there are a number of facilities in the cavern, such as a small medical area, a small tavern, two small shops (one selling food, the other goods) and so on. Power by electric light is also generated inside the cavern through the use of hidden solar generators outside. In general, the Outler's hideout is a small working city.

The characters should also get a chance to know, by talking with Synthia, that as the Outler's agriculturalist, she has discovered chemical formulas that keep away the aggressive animals at night. She has also discovered a compound that renders the aggressive plants dormant. This has allowed the Outlers to farm for food, and also remain safe from the dangers in the woods. In the big scheme of things, Synthia's work is very valuable to everyone on Eos.

The guards will stick close to Princess Cleopa, but she will walk around and engage the Outlers in the tunnels, trying to get to know them and their situation. She will especially engage any children in the camp and be extra kind to them (giving one child a piece of candy from her purse, and another her golden bracelet). In general, she will find this sort of living very disheartening, having come from such a well-to-



THE OUTLER'S HIDDEN BASE



THE DOCTOR ENTERS THE OUTLER'S BASE



THE OUTLER'S LIVING IN THE CAVERNS



THE OUTLER'S SURVIVE WITH THE BEST SPIRITS THEY CAN

do background. She may even cry a bit, but will try to be private about it.

Players with good intuition rolls, will realize that the people here are very weary of Princess Cleopa and the guards. There is a definite buzz by the Outlers inside the base as the group move around, and it is obvious that the group is under weaponized guard at all times.

DEMOCRACY AT WORK

Posit will tell the characters that the Outlers have called for a council meeting to discuss the situation (of the characters, the Princess and the guards being brought to their hidden base). Everyone is expected to attend. The players, Princess Cleopa and the guards will find themselves among the full group of Outlers. Everyone is allowed to talk freely at the event, in consideration of whether or not the Princess, guards and the player characters are welcome to stay with the Outlers or if they should be banished from the base. Posit will make it clear that everyone there, including the newcomers and players, will have a vote as to what happens to them.

Various Outlers will make positive arguments suggesting the newcomers stay such as: showing good will is the right thing to do, as Outlers themselves the newcomers should be welcomed regardless of their previous standing, and so on. Negative arguments against allowing the group to stay include: the princess and guards now know the location of their base and this is a danger, the group could be spies, and so on. Players may make their own arguments using negotiation and diplomacy skills as well.

Regardless of the player's skill and arguments (unless there is a critical failure), the Outlers will vote to allow the group to stay and join the Outlers (the vote is generally about 42 for, and 13 against—not including the player's votes). After the vote, the Outlers will celebrate and welcome the newcomers into their fold, having drinks, dancing and enjoying general merriment. Even the Outlers that voted against the group will welcome the group and extend the hand of friendship. Princess Cleopa will find the use of democracy enlightening.

THE PRINCESS IS DEAD

In the fun and the excitement, Posit and Synthia approach the players and Princess Cleopa to give them some news. They inform them that inside the House of Tamino compound an announcement has been made by Duke Eron. He has announced that Princess Cleopa was kidnapped by her own guards, taken from the compound, and killed, and that the guards have since joined the Outlers. The princess is shocked and incredulous, and this is



PRINCESS CLEOPA CHECKING THE COMPUTER

noticed by Guard Captain Fador who comes to support her. Either the players or the princess will want proof of this accusation, so Synthia will bring Princess Cleopa to a computer that can link into the House of Tamino compound's computer system and connect to its news and information feed. The information is true and Duke Eron has made the false announcement, and a day of mourning for the kingdom has been planned for the next day, with King Duncan announcing he will mobilize the military to destroy the Outlers forever because of this crime.

Players with computer use skills can roll to hack the computer system and discover that they can disable some of the compound's systems, and also unlock the compound's main gates allowing the

entry that the group could not achieve on their first attempt. A hacker can also discover that Colonel Snell has activated the military, on King Duncan's command, and it looks like an operation against the Outlers will begin on the day after next (which is the Day of Mourning). With this information discovered Princess Cleopa will reveal that she was encouraged to leave the compound and explore by Duke Eron, and the players and Outlers will discover that this is part of the Duke's plan to try to solidify his own influence. The Outlers will also explain that many of them were political opponents of Duke Eron who had convinced the King that they were a threat or politically dangerous because of their ideas of democracy, and were banished out of the House of Tamino compound.

The Princess, Captain Fador, and the guards will take the side of the Outlers and make the decision that they must act quickly in order to prevent the death of the Outlers and also to inform King Duncan that his daughter, the Princess, is in fact alive, and that the Duke has been plotting to position himself as the most powerful man in the kingdom. Astute players may also realize that the King's own life is in danger. The players, with the assistance of Princess Cleopa, Captain Fador and the guards, Posit, Synthia, and the Outlers should come up with a plan to attack on the compound.

BACK TO THE COMPOUND

Once the players have their plan of attack to stop Duke Eron and Colonel Snell's plans, they should want to return to the compound of the House of Tamino, most likely on the Day of Mourning. Whether the plan is to do a sneak attack or a full-frontal assault is up to the players, but the group will have to traverse the dangerous woods again to get to the compound. If using some of Synthia's chemical mixtures, none of the animals or plants will bother the players as the group returns to the compound. If the players forget to do so, there will be at least one animal or plant attack, and possibly more.

Once at the compound walls, the players will again find the walls empty and unwelcoming. As it is the Day of Mourning, and the military is preparing for the raid on the Outler base,



THE GROUP RETURNS TO THE COMPOUND





there are no guards on the walls, and the players and Outlers can scale the walls with the appropriate equipment. So long as the players or NPCs do not try to radio inside the compound or yell for help over the wall, as in their previous encounter, the guards will not be aware of their presence (unless doing so if part of the plan). Once over the wall, the players will need to detect and disable the compound's electronic warning system (unless it has been previously hacked by computer and turned off). Players making intuition or surveillance rolls will have a chance to discover the system, and

players with the appropriate skills can deactivate it. If the alarms are set off 1d8 House of Tamino guards will be dispatched to investigate and confront the group between the first and second walls around the compound. Any altercation will be unknown to those inside the second wall, unless the players intentionally try to get noticed.

DARKEST BEFORE THE DAWN

Inside the second wall, the people of the House of Tamino are gathered in the main square for the Day of Mourning. The square is decorated in black tapestries and many red and purple flowers. At the front of the crowd, standing on a raised stage-like dais are King Duncan, Duke Eron, and Colonel Snell as well as numerous royal guards between the king and the assembled crowd. King Duncan is saying some very sad words about how he is missing his daughter and how she has been kidnapped and killed by the rogue Outlers.

How the adventure reaches its conclusion is up to the players. If the players confront the group, and reveal that Princess Cleopa is still alive and present her as evidence that Duke Eron and Colonel Snell have been lying, the Duke and Colonel will try to kill the King in front of the whole kingdom and take over the House of Tamino by force. This often leads to a situation of an all out conflict. The royal guard are split, with some staying loyal to the King and joining the players, Princess Cleopa and Captain Fador in putting down the coup while the other half follow the Duke and Colonel. The people tend to join the side of the King if the players are able to use negotiation or diplomacy to influence the crowd. This version of the solution often ends with the King dead, and a large battle that ensues between the two opposing sides.

Another possible ending is that the players and the Outlers and Princess are able to sneak through the crowd and take the Duke and the Colonel prisoner before they can act on threatening the King. By using stealth the group can approach the front of the crowd much easier. However, unless the Princess and the players are in disguise as townspeople (wearing cloaks or the like), the people in the crowd will blow the group's cover, being surprised to see the Princess alive, and then the afore mentioned scenario usually plays out with a round of major combat.

If the players wait until the Day of Mourning remembrance is over, the people will eventually disperse and the soldiers will go and prepare their Ornathopters for the raid on the Outler base the next day. The King, as well as Colonel Snell and Duke Eron will retire to the King's chambers. It is here that the Duke and the Colonel will attempt to kill the King in private, with the excuse that the Outlers have sent more assassins. In this manner Duke Eron will try to seize the throne and lead House Tamino. Players may try to meet with the King in private and enter the chambers, but will have to trick or overcome the King's guards (perhaps with the help of Captain Fador, or using some of Synthia's chemical mixtures, or through the player's own ingenuity). Again the players will arrive as the King is attacked, and the Duke's assassination attempt may or may not be successful.

During this battle, Captain Fador will do all that is necessary to protect the Princess (including stepping in



KING FADOR OF THE HOUSE OF TAMINO AND QUEEN CLEOPA

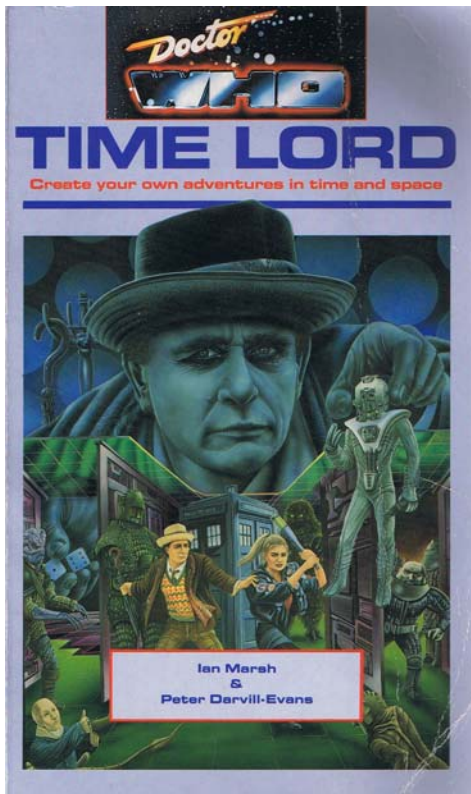
front of a shot meant for her). If he is wounded, or in a situation that does not look good for the pair, he will profess his love for the Princess (much to her happiness) and their romantic subplot will be fully revealed.

If playing the Doctor, he will try to find a peaceful solution or at least a non-violent way to tip the balance of power in favor of the Outlers who are helping the Princess and Captain Fador. One way to help do so is for him, or any player with good electrical engineering skills to create a dampening field or an electromagnetic pulse device that renders the energy weapons and technology of the Duke and others in the House of Tamino inoperable. While this will destroy all the technology, it will also require that whatever side is victorious must then work with the Outlers, who have the knowledge of how to survive without such technology to tame the wilderness and survive without all of the amenities they rely on. In all it requires that the Outlers be reintegrated with the House of Tamino for the benefit and survival of all (and the sharing of ideas, both technological and ideological between all sides).

When the conflict is over, hopefully the Princess and the Outlers will find themselves victorious with the help of the players. If the King has been killed, there will be a level of sadness, but a spark of hope for the future. Princess Cleopa and Captain Fador will reveal that they are in love, and if the King is dead, the Princess will be made Queen with the intent to soon marry Fador. The Outlers will be welcomed back to the House of Tamino, and Posit and Synthia made advisors to the court—welcoming a transition to democracy over time. If The King is alive, the Princess will be able to talk to him and convince him of the importance of the Outler's ideas of democracy, and also reveal her love for a 'common' guard Captain. The King, faced with the truth, will pardon the Outlers and welcome them back to the House of Tamino. Eventually, the Princess and Captain Fador will marry to be the new royals.

The TARDIS crew will be able to leave having set things right for the members of the lost expedition...

This Doctor Who adventure module was inspired by photos of the "Nothing Human" Fallout 3 Live Action Role-Playing game that was played in Russia in 2009. A link to all the photos of that LARP can be found at: <http://sdmobiile.livejournal.com/19621.html>



RETRO GAME REVIEW: TIME LORD

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DOCTOR WHO BOOKS (VIRGIN PUBLISHING) (1991)
ORIGINAL PRICE £6.99 (\$14.95)

Time Lord is the second Doctor Who role-playing game that was released. It was also the first UK grown *Doctor Who* RPG, as the earlier FASA *Doctor Who* RPG was an American product. Introduced in 1991, the game was marketed very differently from many other games at the time.—being a softcover book that was published as part of the Doctor Who books range of Virgin Publishing. It was not carried at most game stores at the time, because as a smaller sized softcover it did not fit the standard game packaging and trends. Instead it was sold beside the *Doctor Who* range of New Adventure novels, and generally missed its audience of gamers.

The game book itself opens with a short timeline history introduction of the *Doctor Who* series, and introduces some general concepts of the Whoniverse. We are then treated to an introductory short story called “The Necromancers”. The game then introduces the concept of role-playing to readers, and presents a solo-play adventure called “Switchback” that the player can read through like a choose-your-own-adventure story. Oddly, the solo-play

adventure is incomplete and does not even let the reader finish the short adventure. This proved a disappointment and would have been confusing to those new players who were trying to understand role-playing games. The game then goes into the basic mechanics of the *Time Lord* RPG engine.

Time Lord uses a unique gaming system. It’s a 2d6 game in which players must ‘beat the difference’ between the two dice. Their skill or attribute scores are added to the difference rolled between the two dice. If the GM chooses a difficulty of 3 and you roll a 1 and a 5 on the 2d6 the difference is 4 (that is $5 - 1 = 4$) you have beaten the difference (as 4 is more than the difficulty of 3). The Game Master can increase the difficulty as appropriate due to game factors, and the players can increase their chance of success by adding modifiers from their attributes and skills. Overall, the *Time Lord* game engine is very unique to role-playing games.

The book itself concludes with some expanded rules, a large section of stats and descriptions of all the Doctors and their companions, a fairly good adventure module to play called “The Templar’s Throne” and an appendix that gives a very general idea of how to make other characters. All of this fits in the mid-sized book’s 287 pages.

But what are one’s impressions of the game and product? The game’s book is generally nice, and the art-work inside, and on the cover, is excellent. The game mechanic itself is a tad clunky with the ‘beat the difference’ mechanic being so unique it’s just a bit hard to get used to. Rather than basic movement or maps on a standard grid pattern, the game relies on a ‘brickwork’ style areas layout. This is very disappointing as grid paper in that fashion is near impossible to find, and there is no real reason to use this layout other than to be different. It makes mapping adventures overly complicated and very difficult and therefore really detracts from the game. The game actually suggests laying out tablets of paper to create the maps—what? The emphasis of this RPG is on playing the Doctor and his companions in adventure modules. Nearly a full third of the book is dedicated to their character stats (as well as the monsters). While an appendix gives you an extra non-canonical character, and a general guideline for how to make other characters, there really is not a character creation mechanic. As such, there’s no standard way to create a character, creating a free-for-all system that will make munchkin players jump for joy, and GMs weep for days. A hinted at possible companion expansion book that might detail it never materialized.

Overall the game is charming and I actually quite enjoyed the book, but lack of support for the game (supplements, modules, etc.) doomed it to fail before it could even grow to critical mass. The game is now offered on-line as a free download, without images, and with an additional section on advanced character creation—correcting one of the original game’s weaknesses. The on-line version replaces “The Templar Throne” with a module called “Curse of the Cyclops” (which originally appeared in *Doctor Who Magazine* Issue #182). It can be found at: <http://www.torsononline.com/hobbies/timelord/main.htm> . A good game, and one we are happy to support!

3 out of 5 TARDISEs.

TIME AND RELATIVE DIMENSIONAL MAPPING

by Eric Waydick

When playing any role playing game, there comes a time when a map needs to be drawn to represent locations in space, time, or relative dimension. How does one facilitate plotting multiple relative dimensional coordinates if only two dimensions are available (flat mapping)?

Often in the past, gamers were limited to mapping on paper or in a grid layout with a simple computer vector graphics. Older computer aided design tools for dungeoneering gave premade icons to illustrate terrain or objects (mountains, tables, walls, etc.). Now, more sophisticated computer tools are available and can be used to provide three-dimensional modeling and world-scaping. Most of the three-dimensional modeling software available today is expensive and take a long time to learn to be efficient as a user.

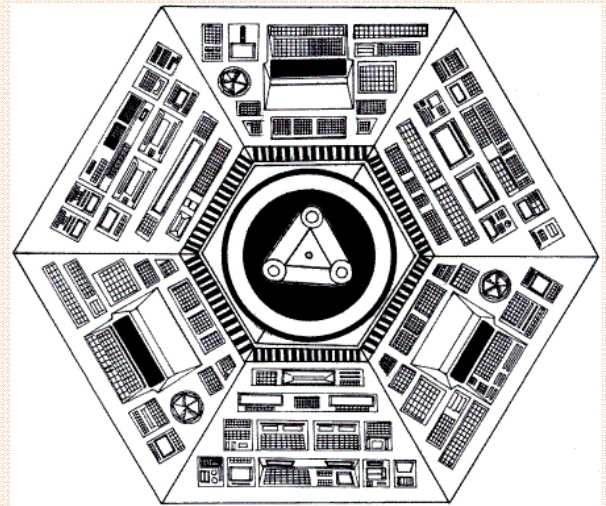
Even with three dimensions to use, multi-dimensional and trans-dimensional maps take some effort to paint convincingly. Generally, the three dimensions are shown in two dimensions, using color and shading to provide the illusion of the third dimension. Some of the software available will animate the model, providing the fourth dimension on a limited scale. Someday soon perhaps, three dimensional monitors will become more common that use light polarization and synchronized dual imaging.

Since the TARDIS was reported as having 37 dimensions in "Logopolis," it still seems clumsy to take the three-dimensional or four-dimensional modeling approach to showcase this visually. Even humans, who normally only think about three physical dimensions, are bombarded with a multitude of dimensions. Most of the dimensions with which a human interacts are done so subconsciously. Some of these dimensions are temperature, pressure, luminescence, density, magnetic polarity, permeability, permittivity, conductance, impedance, flavor, and aromatic drift. These dimensions are perceived in a single flow, like time always being perceived in the forward fashion for humans.

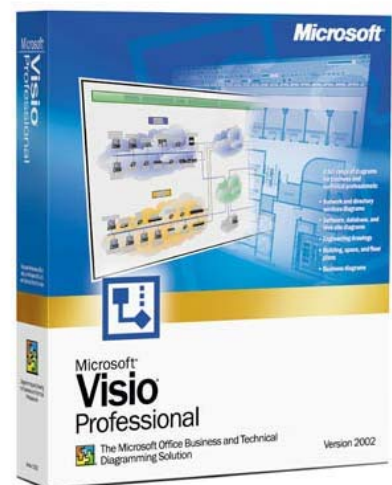
The easy answer is to keep it simple. Stick with two dimensions. Whether using paper or a computer, two dimensional flat mapping will yield positive results while keeping it simple. This will require several sheets of paper or several electronic pages to capture the multiple dimensions. On each sheet, capture the layout of two to four dimensions of information. A good example of this would be using a topological map of the terrain on one sheet to capture three dimensions.

Typically, only two dimensions are needed per sheet for floor plans of a building. In the case of elevation, each sheet becomes a floor and the height is fixed per floor, showing stairs and elevators as the connections between the discreet points of the third dimension shown by the map. If changes in the landscape over time are being used in the campaign, use multiple copies of the same terrain or building at those different times and key on specific markers to link the map sheets together when traveling between the time points.

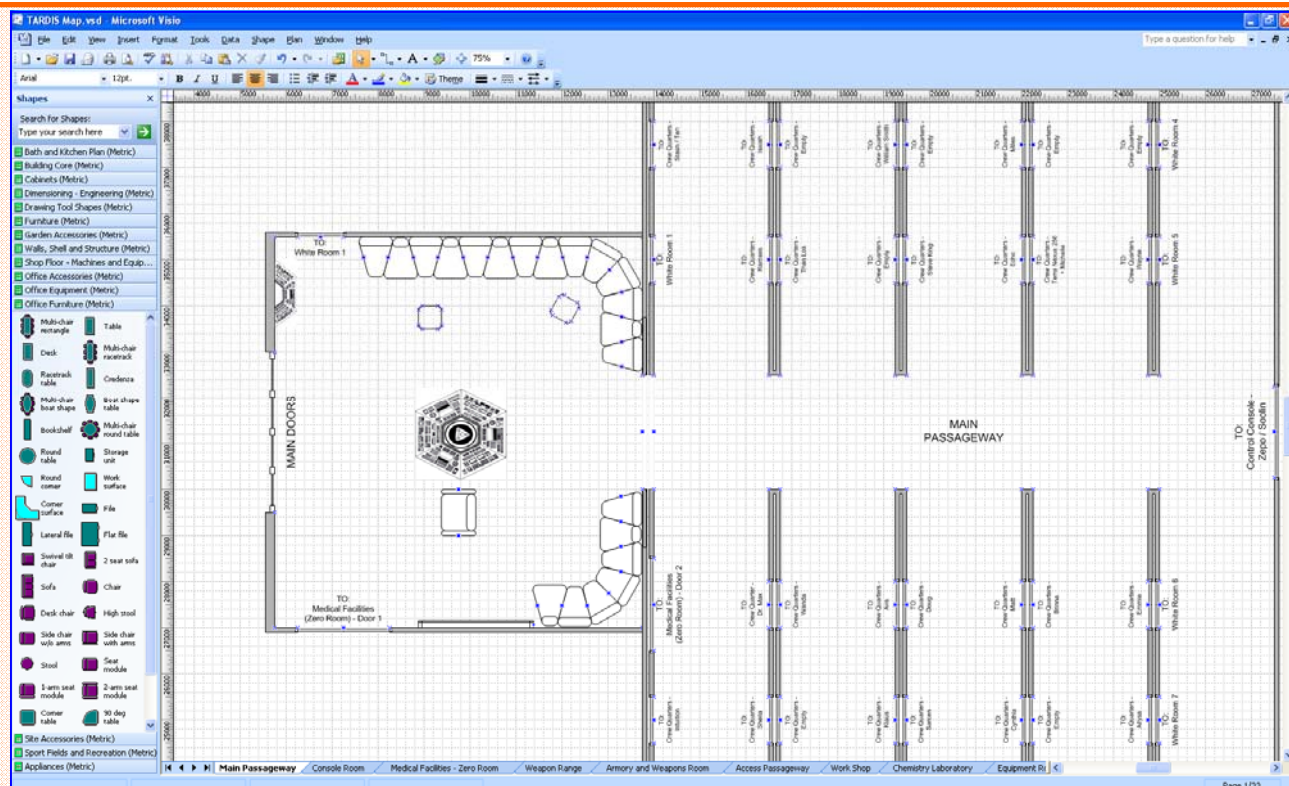
In the case of the TARDIS, the inside being bigger than the outside requires the use of creative space links. In the maps, the door should remain the same size on each sheet, but the outside view is going to show a small footprint for the TARDIS while the inside will require much more area on a map sheet to display the floor plan of what a typical three-dimensional character would see. This can be expanded on the inside of the TARDIS with doors that



MAPPING A TARDIS STARTS AT THE CONSOLE



MICROSOFT VISIO CAN BE USED AS A MAPPER

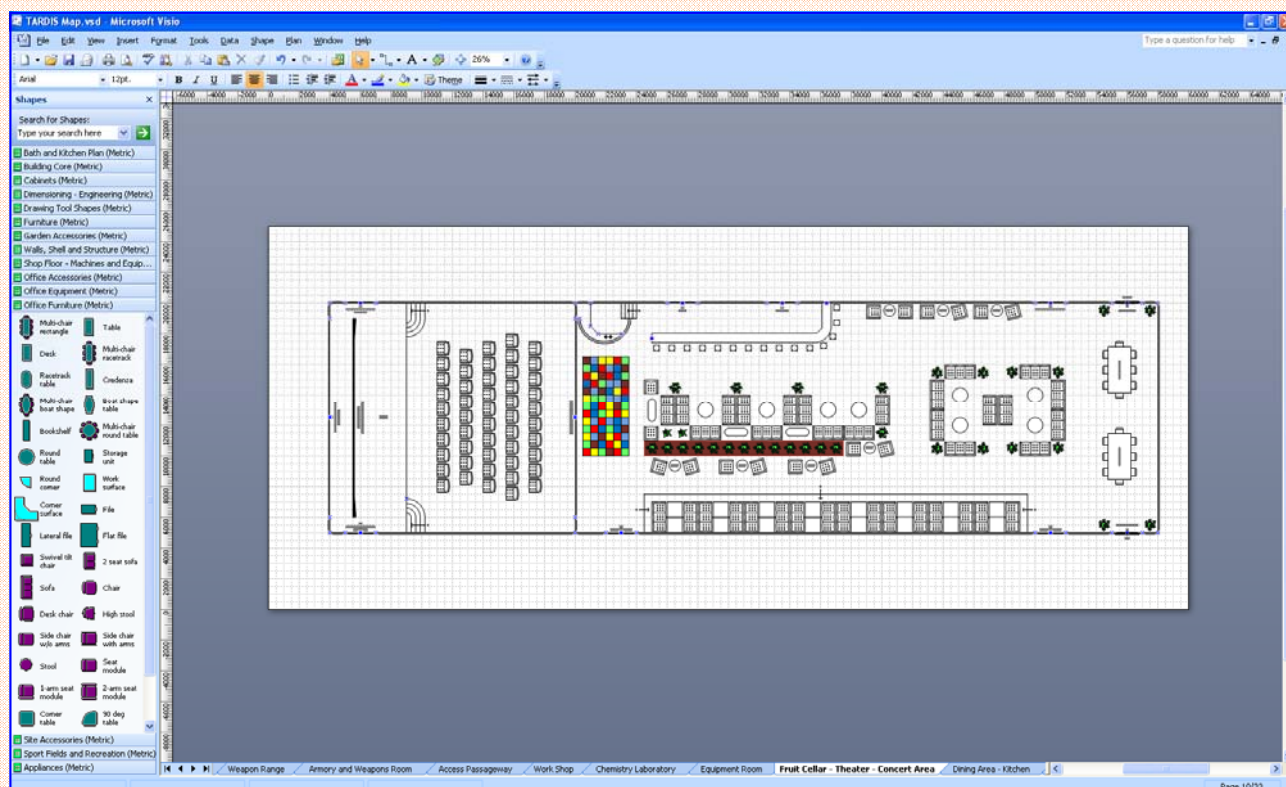


HYPERLINKING ALLOWS TRANSDIMENSIONAL MAPS SUCH AS DOORS ON EACH SIDE OF A THIN WALL, IN WHICH THE ROOMS ARE ACTUALLY LOCATED IN ANOTHER PLACE (aka DIMENSION)

lead to gigantic rooms, with no space in the current dimensional view for such a room.

One tool that makes this type of mapping easier, through the use of hyperlinks and double clicks, is Microsoft Visio. Each sheet of the map can be done on an individual tab or in another format. If the sheets are in the same Visio file, the linking object or feature (a door for example) can be linked to the other tab that has a new map sheet location with a hyperlink or the property setting of the object. The action upon double clicking on the item can be set to open another tab (and thus another map sheet) in the Visio document.

Hyperlinks can be set to open any file type or a web page. This can be very useful for displaying visuals to



VISIO HAS A GREAT INTERFACE, ABLE TO MAP TARDIS INTERIORS SUCH AS THIS JUICE BAR / THEATER / DANCE CLUB

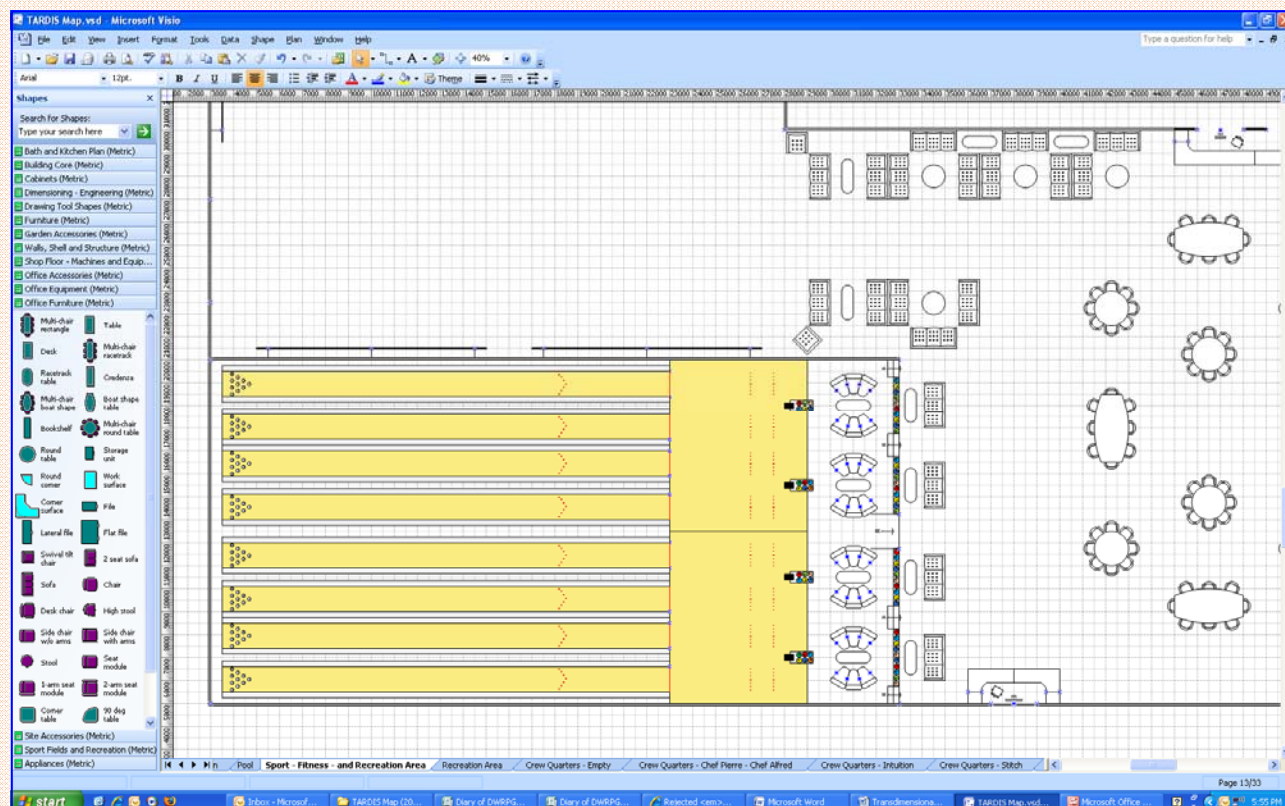
your players when encountering special events (unique terrain, monster, NPC, treasure, etc.) without disrupting the flow of the game while searching for the necessary file. If the file has been linked, clicking on it will open the visual aid to enhance the story. The GM might use this to bring up notes needed for encounters of monsters, like statistics for combat, or just to reveal a picture of what is behind door number three.

Additional map sheets can be dedicated to other dimensions when playing a multi-dimensional campaign, albeit more rare since most campaigns are set in the standard human perspective. When encounters are crossing multiple dimensional boundaries, defining the scale and potential flow through the dimensions is the first hurdle. When this is set, the connecting points between sheets will need to be defined. Any example given in this regard will probably confuse the point, but an attempt will be made to illustrate this case.

In one *Doctor Who* adventure our group played, creatures were encountered that had command of eight dimensions and were creating a zoo of creatures having less command of dimensions. The ship of the eight-dimensional beings was not visible in the three-dimensional space frame of reference for the characters, and generally it was not possible to pass through the three dimensional footprint in which the ships met. The limited visibility of the alien's eight dimensional ship was because only a few dimensions were in synch with the three dimensions of the characters' frame and the time in which they were witnessing the ship interface. On the map, the eight dimensional ship's space footprint was outlined, and a general description of its temporal state was defined. The other dimensions were used to describe the inside of the eight dimensional ship and the force fields keeping the zoo creatures caged. Jumping between the dimensional states caused the player characters to go unconscious (mental overload) and therefore did not need to be shown on the map at the time. Rescue operations that followed required links using numbers for trans-dimensional weapon effects. The effects of the weapons had some turn based delays and special shifts. In short, what was happening in each dimension at a specific time needed to be tracked.

The human imagination can come up with more dimensions than the scope of this article. Mapping the connections between the dimensions can be done with ease if some planning and proper tool use is employed. Explaining the meaning of the map might require some pre-game discussion to ensure it does not detract from the game play when being used. With this in mind, adding dimensional depth to the game can open up new avenues to players and Game Masters that might not have been explored in the past.

No matter if you use Visio for transdimensional mapping, or good old graph paper and a pencil, mapping out game locations will enhance player understanding and bring together your game.



THIS TARDIS MAP INCLUDES A TO-SCALE BOWLING ALLEY AND AEROBICS/BALLET STUDIO

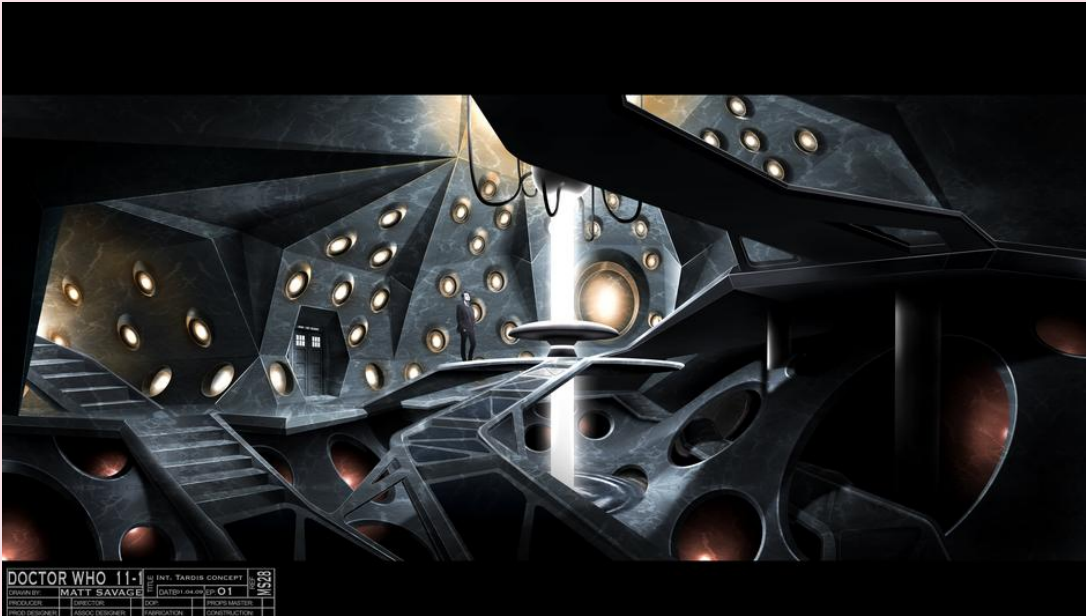
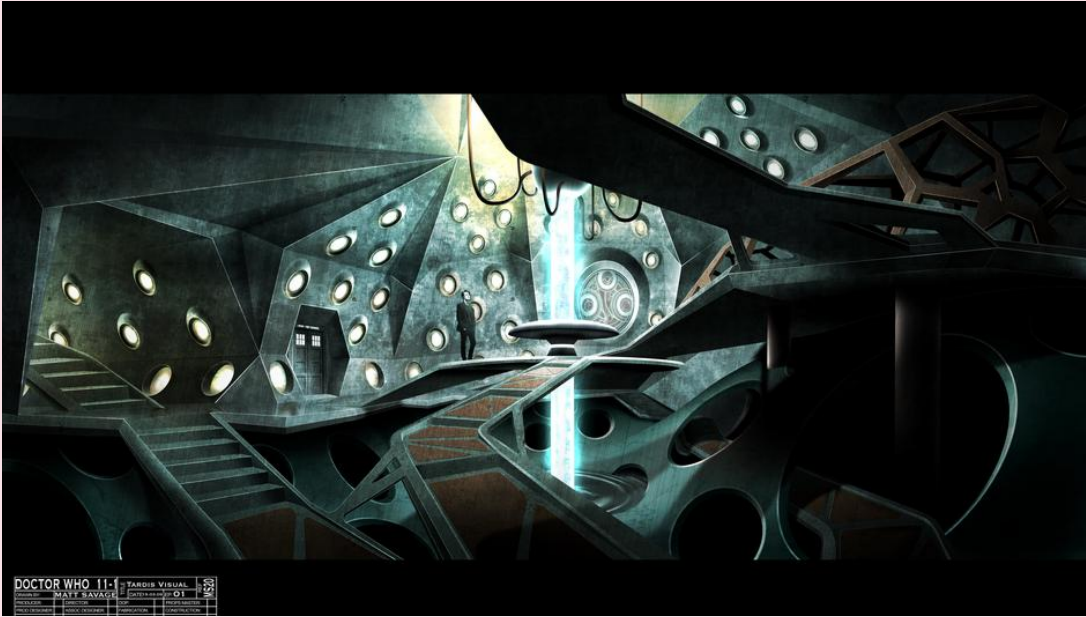
TARDIS INTERIOR DESIGNS

For the most recent season of *Doctor Who* in 2010, the interior of the TARDIS was radically redesigned for the Eleventh Doctor's debut. Designer Matt Savage created these various drawings of the ship's new interior as the producers tried to decide how the ship should look after it was nearly destroyed by the effects of the regeneration of the Tenth to the Eleventh Doctor.

The new TARDIS featured a multi-level design that had not really been seen in the TARDIS before. Stairways now lead down beneath the console itself and up and down to other rooms and areas of the ship.

These are some of the design drawings that were made as the production team decided what the final look of the TARDIS would be. The design on the lower left, is closest to the final design that was chosen for the season. A photo of the final design as it was realized on the screen can be seen on page 17, as Amy Pond is standing in the console room.

Very often Game Masters or players will draw out or design their Time Lord's TARDIS. This is a great way to give the players a feeling for what their own time ship is like. The design of the TARDIS can also set the mood for the style of adventures the players will have. Drawings can inspire future adventures and be the basis for a map of the ship. One has to have a visual idea of what the console room is like in order to properly set the scene for everyday life on the TARDIS.



GAME MASTERING TIPS: A LOOK AT COMPANION CHARACTERS

Companions, sometimes referred to as “Assistants,” are the non-Time Lord characters that travel aboard the TARDIS in a *Doctor Who* RPG campaign. Just as in the TV series, the companion is an important part of the primary character dynamic in an RPG. It may be the Time Lord character who pilots the TARDIS around the universe, but it is the companion that makes the trip worthwhile, and often gets into situations that start off the adventures. In the context of this article, we are looking at those non-Time Lord player characters (PCs) that travel with the Time Lord adventure to adventure. As a focus, we want to look at what a GM can do to make a game more fun and interesting for the players of companion characters.

As a Game Master, it is important to make sure that you create adventures and plot hooks that involve the companion characters. When plotting out an adventure, a good GM should consider what a particular PC brings to the game. If a character is a particularly good shot with a pistol, creating a combat encounter might be exciting. If a character is an excellent hover car driver, a chase sequence in a module will be interesting. A diplomat character might bring a level of success to a negotiation encounter, and so on. Being sure to create situations in which the companion characters become key to succeeding in the adventure is an important part of creating a good and satisfying module, not just for the player of the companion character, but for all the players.

Companion characters also need their moment in the spotlight. Be sure to focus an adventure or two on each character. The actors who play the companion characters on-screen in *Doctor Who*, often comment that their favorite episodes are the ones in which they have had more to do. Sarah Sutton, who played Nyssa, who often quotes the story “The Black Orchid” as her favorite as she played two roles and the story focused on her character. The same is true for players in RPGs.



PLAYER TIPS: CHARACTERIZATION

The following are a few tips that will help players create interesting and memorable characters.

- **Have a backstory** for your character. Know what their life was like before they started their adventures. Drop some hints to the other characters in game about what your character’s pre-adventure life experiences were.

- Be sure to know how your character looks and dresses. **Draw a picture of your character.** Fashion is a big part of how people express their personalities. Does your character have a utilitarian uniform on, or do they wear a top hat and an ascot? The Doctor is an excellent example of this idea - each is completely different in looks and fashion sense. The Second Doctor’s Charlie Chaplin coat revealed his lightheartedness, the Fourth’s long scarf showed his out-of-control personality, the Sixth Doctor’s multi-color patchwork coat reflected his changing moods, and so on.

- **Use an accent** or a special way of talking when in-character to distinguish your character from the rest of the party. This is especially enjoyable when a character is from a unique geographical location or cultural background (ex. Russian, Australian, etc.). Appropriate so long as it is not done over stereotypically or disrespectfully. Likewise, no one wants a table full of players with fake accents, so use sparingly.

- **Plan some of your character’s reactions.** Predicting how your character will feel or react to some situations is important. Seeing someone murdered in cold blood gets one reaction, while witnessing a birth may elect another. Knowing and understanding what your character might think or do in such situations will prepare you for in-game moments when they do happen.

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- Have your character **carry a unique piece of equipment**. The Doctor has his sonic screwdriver, but not each incarnation used it. The Fourth Doctor was best known for his Jelly babies (actually introduced by the Second Doctor), the Fifth Doctor wore a stick of celery on his coat (a method of warning him of a certain gas he was allergic to), the Seventh Doctor had a question mark umbrella, the Ninth Doctor introduced psychic paper, and the 10th Doctor wore brainy spec glasses on occasion.

- **Do not play a stereotype** unless you are an experienced player who can make the character more than one dimensional.

- Characterizations need to be **balanced**. Be sure your character has both strengths and weaknesses. A character might be brave around insects, but afraid of snakes. Making sure that a character isn't always tough and bold, or right in every situation, makes them more realistic and interesting.

- **Have** your own **speech quirks**. Every person has a certain way of talking or repeats a certain catch phrase. The same should be true for a character. Think of the Seventh Doctor's companion Dorothy always exclaiming, "Ace!" when something went her way.

- **Have** your own **physical quirks**. People have a certain way of standing, moving, or holding their faces when they react to certain situations. An RPG character becomes more real when a player describes these non-verbals.

- **Be domestic (or not)**. Characters have a life inside the TARDIS. Make sure your character has a regular day-to-day routine or extracurricular interests besides their out-of-TARDIS adventures. Or your character might not enjoy this regular routine, but then expresses it.

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When an adventure module focuses on their character, the player is bound to be engaged in the adventure as they are the nexus of the plot. Smart and seasoned Game Masters ensure that adventure modules focusing on specific companion characters are played. Sometimes great stories focus on the background of a character or their back story. There is so much a GM can explore in this regard.

If you think about *Doctor Who* as a show, it is actually the companions whose backgrounds and experiences fill in the details of what we know and whose perspective we see in the series. The Doctor's background is shrouded in mystery and, as such, the companions are actually much more important to our understanding of what is going on. Game Masters should give players time to expand on their characters and their backgrounds. A great time to allow players to give their characters a bit of flavor is during the "Who-are-you, and-what-are-you-doing" moments on board the TARDIS before the time machine lands at a given location. Players have a chance to expand on their character's personalities. Our own game features characters that spend time honing their skills on the TARDIS rifle range, practicing pointe ballet, working out in the gymnasium facilities, meditating to pursue self-discovery, and swimming for exercise. The Doctor's TARDIS may not be equipped for all these activities, but if his companions had those interests it might have had those facilities. For example, in "Terminus" we see Nyssa synthesize an enzyme and work on her interests in biomedical engineering while in her room on the TARDIS. Using the in-TARDIS pre-adventure time to expand on a character's background creates a more dynamic and interesting game.

The plots of some adventures should focus on the companion characters, rather than just be a standard adventure unrelated to the TARDIS crew. In the *Doctor Who* campaign that many of the fanzine writers participate in, we often play adventures in which the Time Lord





character does not even leave the TARDIS. This might be unusual for most campaigns, but it does point out the fact that the assistant characters are not secondary to the story. The companion characters really should be the driving force of many of the plots. They should be the ones that stumble into danger or come across the plot at hand. As player characters they should also be a part of the solution as well. While it is appropriate for a the same to happen to the Time Lord character, in a role-playing game, every character holds equal importance at the table.

Great characters often have great enemies. The matchup between the Doctor and the Daleks, or the Doctor and the Master, are a great example. The same should occasionally be true of companion characters. Sometimes a villain of a module can become the enemy not of the Time Lord character, but of a companion character. Companion characters that have a rival or an enemy bring their own fears and solutions to recurring adventures that feature their nemesis. Sequel modules are always fun, and even more so when a threat reasserts itself and it is personal. Sometimes a villain can simply take a disliking to the companion character. There's no reason needed for this. Sometimes people just do not get along.

Also, a rival does not always need to be a monster of villain either. Creating a competitive relationship between two player characters can be just as interesting, as two players work to get the upper hand over the other. It can be a professional animosity, or it can be personal. Sometimes a rivalry does not even feature animosity, but the best of friends can simply be competitive over small things, such as who is the smartest of the two, or who is better at basketball, or who might get a date with that other cute character...

Companion characters should also be given the opportunity to engage in the pursuit of romance. There are occasions in RPGs where characters will come upon a bar or tavern, and the characters will set off to fulfill their primal desires. Sure, that's fun to play once in a while, but give the companion characters a chance to really grow into a relationship. More advanced players enjoy the subtleties of role-playing such developing romantic drama. Relationship and marriages rarely ignite in a tavern and last for years to come. People have to learn who they are in order to be compatible for the long term. These sorts of character explorations make the game interesting for the gamers. We've seen many of the best players take months or years of game time to develop a romantic relationship between the characters. The romantic comedy elements of such a character arc are quite fun and often result in humorous mishaps as the adventures unfold. Likewise,

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- **When appropriate, have your character explore romance.** Romantic encounters with NPCs or even between player characters can be interesting so long as they are true to character and appropriate for the game.

- **Have a journey in mind for your character.** Not just a short term goal like "They want to travel and see the universe" but an idea of what would make the character whole. Luke Skywalker's character had his hero's journey when he went from being a simple farm boy to being the individual who helped defeat the empire by destroying the Death Star. Make sure your character has a long term purpose to fulfill.

- **Play the character different from yourself.** Characters are often a reflection of the player, but they do not have to be. Sometimes changing some characteristics of a character teaches the player a bit about what it might be like if they were a different sort of person or had a different personality. It also makes the character memorable because they are different from you.

- **Choose an interesting occupation.** Role-playing is about being something you can't be. A space pilot, a policeman, a ballet dancer, a criminal. Find a job or skill set that the rest of the group does not have. This makes you a valuable and important part of the team, and a more interesting character. As a character, you are not stuck in your first occupation either. You can choose to change your life's calling, just like in real life. Most occupations have characteristics different from others as well.

- **Have your character have good days and bad days.** Not everyone acts the same each day—it depends on how things are going. The same for a character. Make sure that your persona is not boring and hum drum. Are they down because no one remembered their birthday, or happy because they did?



when two characters have deep emotional feelings for one another, their motivations change. Just as a real relationship changes a person's priorities the same will happen to characters. *Doctor Who's* most recent television run has created an interest in the personal and romantic. The romantic journey of Rose Tyler (who ends up with a human clone Doctor), or Amy Pond and her romance with fellow companion Rory Williams, are evidence of this. Martha Jones as the companion that pined for the Doctor but never connected created great dramatic moments as well. Some players find these personal storylines very interesting. We have also noticed that many of our female players at the table seem to really enjoy these subplots—so if you want some girls gaming with you, consider these “relationship based” side stories, though they do not always need to be romantic and can simply focus on the friendships between characters.

Another way to focus on companion characters is to have the character in a situation that they themselves do not expect or understand. There is an interesting Season 2 episode of *Star Trek: Deep Space Nine* named “Whispers” in which the story follows Chief O’Brien and everyone is treating him strangely. As the story unfolds, he tries to escape from the rest of his fellow crew at Deep Space Nine. The story ends with his discovery that he has been replaced by a replicant, and in fact he is not the real O’Brien—which he realizes as he is dying, with the actual O’Brien safe and feeling sorry for his proto-clone. A similar module can be created for a companion character. A module twist can occur that the player may not expect. The “Whispers” plot can be followed, for example, and then for the rest of the players they can discover that something is not right with the other companion character. The reveal that the player was not playing their actual character but an evil clone infiltrator, can make for a very interesting game. These sorts of plot twists engage the players and also push to the forefront the importance of the companion characters. Another interesting twist on this is to have the Time Lord character (the Doctor, or whom-ever) replaced and the companions have to discover the replacement and save the day. It’s not the plot here that we want to emphasize, but rather the focus of the plot on the assistant style character.

Companion characters are just as important as, if not more important than, the Time Lord character who most likely pilots the TARDIS from place to place. Making sure that the players of these characters have their moment in the sun and are recognized for their contributions to the game and its resolution are key to creating an enjoyable gaming experience for everyone at the table. Companions, whether they are male or female, human or alien, living or machine, each bring a new dynamic to the game and in turn affect the adventures that the TARDIS crew have. Taking the time to focus part of the game on those companion characters set a Game Master apart from his peers who often direct the story solely to the plot at hand. The Daleks will be defeated, but only once everyone joins in on the action.



by: Zepo



CHAP WITH THE
EARS... FIVE
ROUNDS RABBIT!

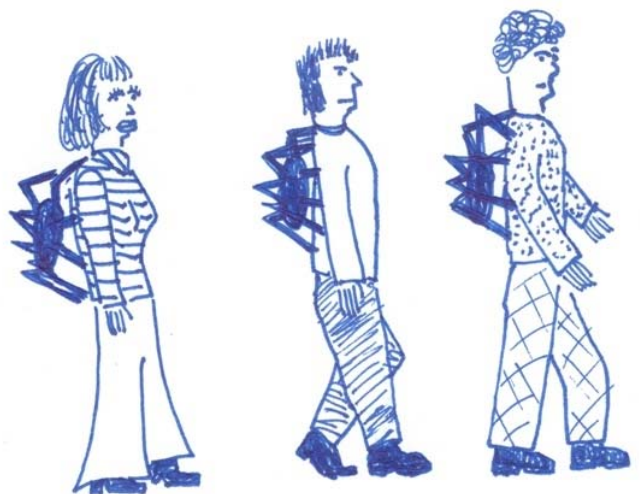


by: Zepo

THOSE NEW BACK PACKS
ARE ALL THE RAGE!



MEDITATION
CENTRE →



U.N.I.T. ur

by: Zepo



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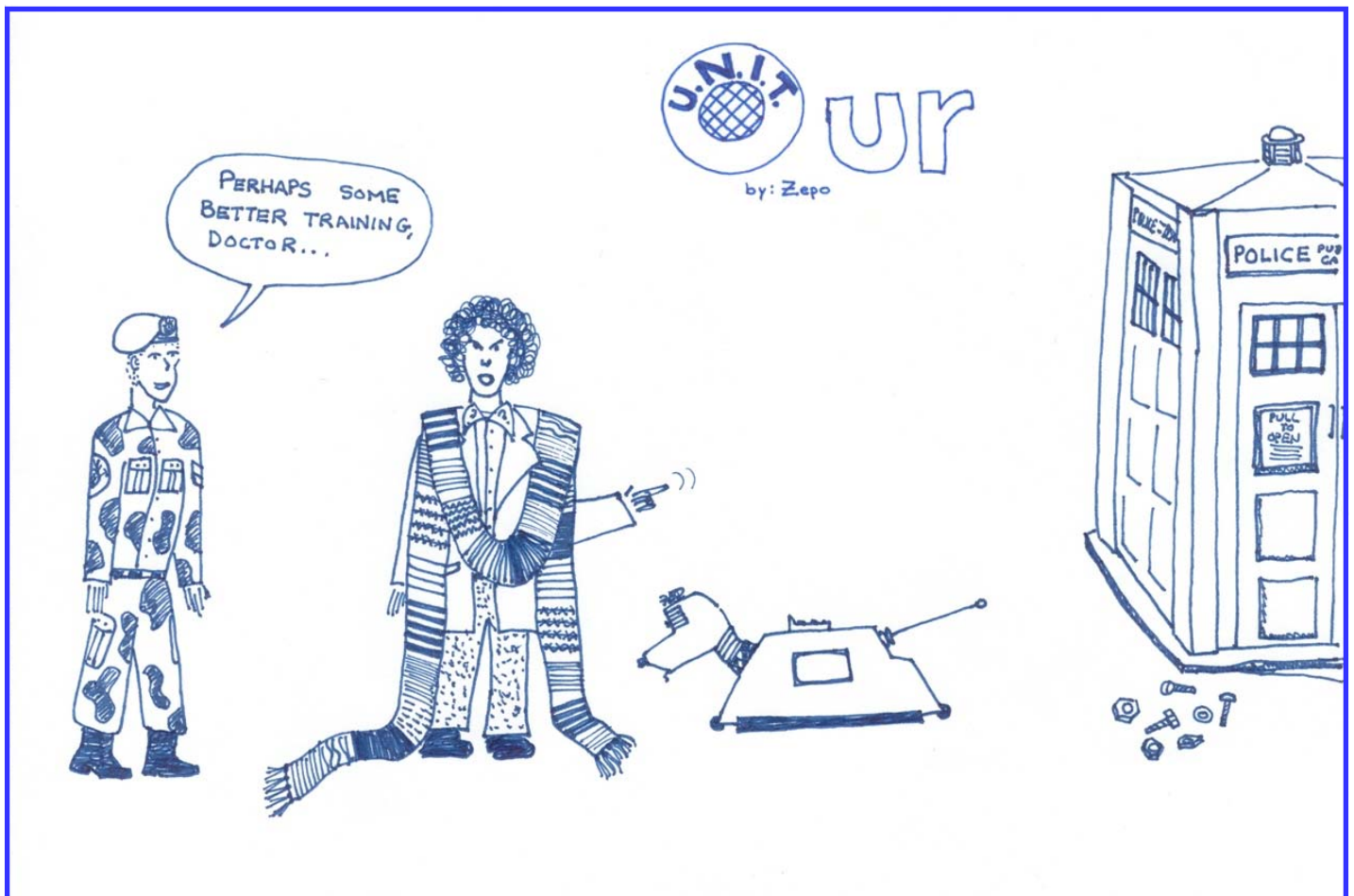
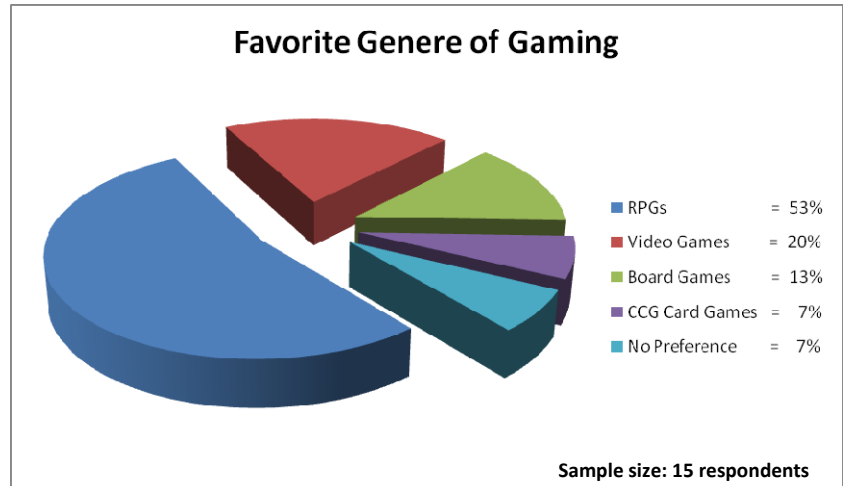
by: Zepo



GAMER POLL: FAVORITE GENRE OF GAMING

We put the question to a number of our readers asking “What is your favorite genre of gaming?” We expected the results that we received, considering that our fanzine is devoted mainly to role-playing games and indeed RPGs came out on top. One respondent summarized this by writing, “First-and-foremost, nothing beats RPGs for the most satisfying gaming experience”. Another said, “I like RPGS as long as there’s a good, well told story.” One snarky respondent wrote, “When the world finally devolves into a post-apocalyptic anarchy sans a functioning electrical grid, I’ll still be playing tabletop RPGs by sunlight/candlelight. You computer gamers are going to be wasting all your time trying to steal petrol for your electrical generators.” Likewise, most respondents of this category emphasized that they meant “tabletop” RPGs and not video game RPGs. One respondent added, “I spend far too much time on MMOs... when I can’t get my ‘tabletop’ fix.”

What was interesting was that respondents had a tough time committing to a single game type. People that chose RPGs often listed video games or miniatures as a second choice, and respondents who chose video games often chose RPGs as a second. One respondent said it was a “toss up between video and RPG depending on how social or creative I am [that day]”. Interestingly, miniature games, LARPs, pinball games, and other genres did not receive a single (first place) vote from our respondents, despite their popularity. We believe that our sample size was not large enough to efficiently get an expanded pool of respondents.



Diary of the Doctor Who Role-Playing Games



NEXT ISSUE:

'THE MODULES ISSUE'

**ELEVEN MORE ADVENTURE MODULES (ONE FOR EACH DOCTOR!)
HOW TO DEVELOP MODULES - MADCON 2010 EVENT REPORT
GAMER POLL - OUR UNIT CARTOON
and More....**

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